

THE BRICKBUILDER.

VOL. 14

MAY 1905

No. 5

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FROM WORK OF ANDREWS, JAMES & RANTOUL, GEORGE R. DEAN,
HALE & MORSE, W. B. TUBBY & BRO., WILLIAM L. WOOLLETT.

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TOWER OF ST. VINCENT, BELEM, NEAR LISBON, PORTUGAL.

THE BRICKBUILDER

VOL. 14 No. 5 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY MAY 1905

THE BRICKBUILDER.

PUBLISHED MONTHLY BY

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FIREPROOF HOUSE COMPETITION.

ARRANGEMENTS are now being made to have the Fireproof House Competition judged in New York City by three well-known architects and a prominent builder of that city. It is hoped that the awards of the jury may be made in season for announcement in THE BRICKBUILDER for June. The Prize and Mention drawings will be published in THE BRICKBUILDER for either June or July.

BUILDING FOR TIME.

THE paper by Mr. Medary in this issue of THE BRICKBUILDER presents an idea in regard to church building which should certainly receive the most careful consideration of all who are interested in that subject. Most of our churches are built either hurriedly, and hence usually imperfectly, or are planned only for the day and take no thought at all for future conditions. It is the usual experience of the architect to be told by his church committee that the church must be so big and must cost no more than so many dollars, quite aside from any question of any possible relation there might be between the two quantities. A church committee is usually so reluctant to leave a structure half completed that it will very often deliberately sacrifice its ideals and consent to an arrangement or plan which it knows is imperfect rather than to maturely consider and adopt the plan or design which it knows is absolutely the best, and then build as much of that as circumstances will to-day allow. The architect is sometimes quite as much to blame for this state of affairs as the church committee, indeed possibly

even more so, for the architect should know better than to induct any committee into a design or plan which he knows is not the ideal. Surely if any problem calls for the very best solution it is that of a church, and yet there is hardly any problem which is more slighted as a rule. Our commercial buildings, which may not survive a generation, can stand haste, and for that matter our churches, if they are poorly built or inefficiently planned, had better be built hastily than wrongly, for that would advance the day when they could be torn down. But such is not the right theory nor the one commonly accepted, and a single, thoroughly well-planned church half completed is of far more value to a community than half a dozen ill-assorted, poorly contrived structures which will have to be torn down in time. The mediæval spirit was the right one. To use a modern phrase, the church architect should hitch his wagon to the stars. It is not his function to give a church what they say they want, so much as to tell them what is really needed, to show them what can be, and to finally give them the thing they really want even though it takes years for them to grow up to it. There are some notable instances scattered throughout the country of religious edifices which have been built just this way, a few of which are cited by Mr. Medary, structures whose whole aspect seems to say we are going to do what we do right, and we will fight it out on this line if it takes a century. It does not follow of course that this is the only way to design a good church building. There come the rare opportunities when a structure can by a master hand be beaten out in one fabric, of which perhaps our best example in this country is Trinity Church, Boston. There is a splendid opportunity in church building if it is treated properly, but it always has taken time, and the worst mistakes have been made by sacrificing to the necessities of the hour and ignoring the great needs of the future. Church architecture is only beginning to be appreciated in this country. The great opportunities have not been in the past, but are coming to us in the future. From all the wealth which is piling up so tremendously in this land of ours the church will surely have its full share. The opportunities will come to the architect for better, for worse. It will be for better if the opportunity is looked at in a large way, if the foundation plans are broad and deep and church building treated as an art rather than the means of gaining a living. It will be for worse if the cost is to be counted at a sacrifice of the ideal, if the business man is to dominate the reverential artist.

Ecclesiastical Architecture.

PAPER III.

BY M. B. MEDARY, JR.

THAT a large amount of money and energy is annually expended in the erection of ecclesiastical buildings which are distinctly bad must be regretfully admitted, but I feel strongly that much of the time and energy which is spent in lamenting this fact could be much more profitably employed in cordially endorsing the good work which has been done. We undoubtedly have some good church buildings, but as a rule they are almost unknown. How much is done by our architectural societies or publications to endorse this good work compared with the volume of criticism heaped upon the bad? Is it any wonder that the laity look upon us as a collection of hypercritical experts, trained in technicalities which cannot interest them at all, when we rarely have anything to say except in finding fault? It is our duty to commend that which is good, and doubly so because one of the common qualities of purity, dignity and fineness of feeling is conservative unpretentiousness, almost exclusiveness, and perhaps the most prominent characteristic of vulgarity is its desire to be seen.

The galleries, the studios, the libraries of the world hold up before us the masterpieces of painting, sculpture, music and literature, and that which is bad is soon for-

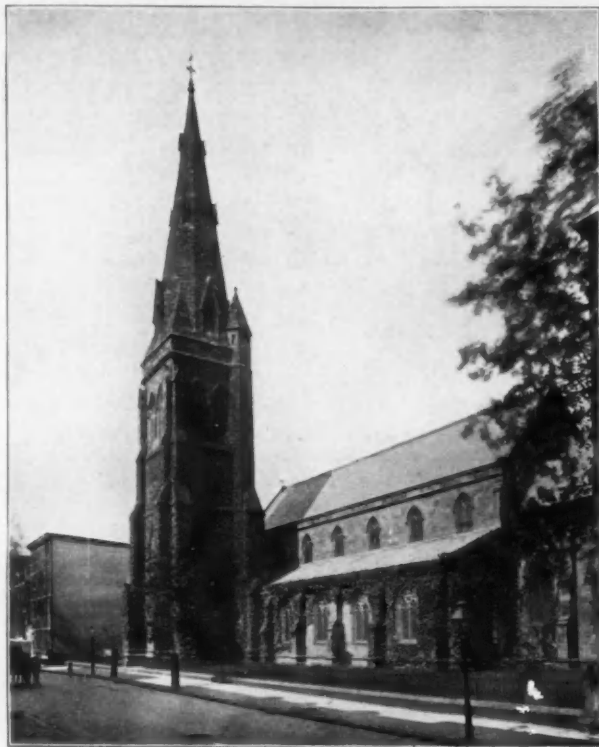


CHRIST CHURCH, PHILADELPHIA.

gotten. Let us apply the same principle to our own American architecture. It is perhaps too much to ask that some of the finer work which is being done to-day be given the hearty enthusiastic endorsement which it deserves, but we can at least be generous enough to turn to the work of a generation ago and stamp with the ap-

proval of our profession that work which is a worthy example for future church building committees.

The better examples of our ecclesiastical architecture of the colonial period have often been published and heartily commended, with the result that the public generally knows that certain colonial churches are good,



ST. MARK'S CHURCH, PHILADELPHIA.

perhaps only because they have heard so; but after all that is the way we get our education, and education leads to good work.

In the accompanying illustrations (Christ Church, St. Mark's, Holy Trinity and St. James the Less, all of Philadelphia) I feel the architecture is sound and dignified, and that we as a profession might well encourage the builders of churches by our approval of such existing examples. We hear too much talk of original work; this, combined with constant destructive criticism, produces many of the lamentable failures of to-day; there is time enough for original work and it will come in its time.

The great changes in the styles of Old World architecture came gradually and almost imperceptibly as hundreds of men worked their buildings in the same style, introducing their personality unconsciously, and it was the cumulative effect of their personalities which gave the style its life and gradually changed it.

The fault with most of our work of to-day is the lack of that simple honesty and truth which characterized the work of the middle ages in Europe, due to a desire to build more pretentiously than we can afford; and so long as we deliberately design in a way to make cheap imitations of splendor and richness, when the money available, if honestly and frankly used, would easily build solidly and well without attempting anything more, so long as we try to make others believe we have done something which

we have not truly done and which we could not possibly afford to do, just so long we will meet with failure and worse, for we have built unworthily and have been guilty of the most inexcusable of deceptions, a counterfeit of something we need not have attempted until we could afford to do it honestly and well, something we could



HOLY TRINITY CHURCH, PHILADELPHIA.

have left for our children to do on a foundation prepared by us. How can the church preach honesty, purity and dignity in counterfeits of good workmanship and material, with cheap and garish decorations, hopelessly lacking in the dignity necessary for our majestic ritual?

The church building which has grown up through a number of generations, whose several parts represent the separate efforts of different groups of men, working at different times, but all alike in purpose, whose walls and windows are silent records of local human history, cannot help but have a more powerful influence upon a community than any other type of building. If, then, a plan is conceived in this spirit and developed along the lines of those churches of the middle ages which tell their story from afar, which in their plan and mass and lines alone, empty, without priest or choir, pronounce a benediction on every passer-by whether he cares for it or not, it cannot fail of success.

This has been accomplished in the past and with as great success in the smallest parish church as in the great cathedrals, and it can be so again, and only needs the same honesty of purpose and absolute truth in expression as characterized the church and the craftsmen of the middle ages when bishops were architects and sculptors and painters were builders. We need not copy the work of these men, but let us copy the spirit in which they worked. Unfortunately the average church build-

ing committee selects its architect seemingly unconscious of its responsibility for the result, and the committee is rare indeed which is willing to consider the future as well as the present, proportion the actual amount of work to the funds available and be content to let others do their share later.

The illustrations of St. John's, Lower Merion, Pa., show a partially completed group of church buildings begun in 1896 on this theory.

The original church had been closed for a year and was only reopened on the personal guarantee of one member, who agreed to assume responsibility for all expenses for one year. In the face of so evidently uncertain a future the question of new buildings was raised within the year, and a sketch of the group shown was adopted by the vestry with the intention of building, part by part, until the group should be complete. The scheme was considered impossible by almost all who knew the slender resources of the parish; but notwithstanding this the group, with the exception of the nave, was built within five years, and at present a lady chapel is under consideration. The tower is now used as the church, but the building programme contemplates a nave extending forward from the tower, forming, with the other



INTERIOR, ST. JAMES THE LESS CHURCH.

buildings, three sides of a quadrangle. The stone arch built in the front wall of the tower indicates the position of opening into nave, the wall below being a curtain wall and the porch being temporary.

It is a noteworthy fact that all of the funds for this work came from sources which were not considered in any way when the plan was adopted; and although the several sources were entirely independent of each other, each was largely influenced by a desire to carry out the original scheme.

The nave, the enrichment of the interior, the hang-



ST. JAMES THE LESS CHURCH, PHILADELPHIA.

ings, the vessels of gold and of silver can all wait for the future and help keep alive that human interest without which a church is dead. To stand still is to die, and to be complete is to die. This is as true of a church as of a flower or a human life; and if we are to keep our churches alive we must build in such a way that their interest is ever growing, that each generation leaves its history carved upon the structure and at the same time leaves something for the next to do.

The Washington Memorial Chapel at Valley Forge, Penn., is being built on this same principle. The Rev. W. H. Burk, who started this work and now has it in charge, has had the courage and faith to put the result of a year's work into the foundations of a great memorial rather than into a complete small chapel, well knowing that it may take years to complete it.



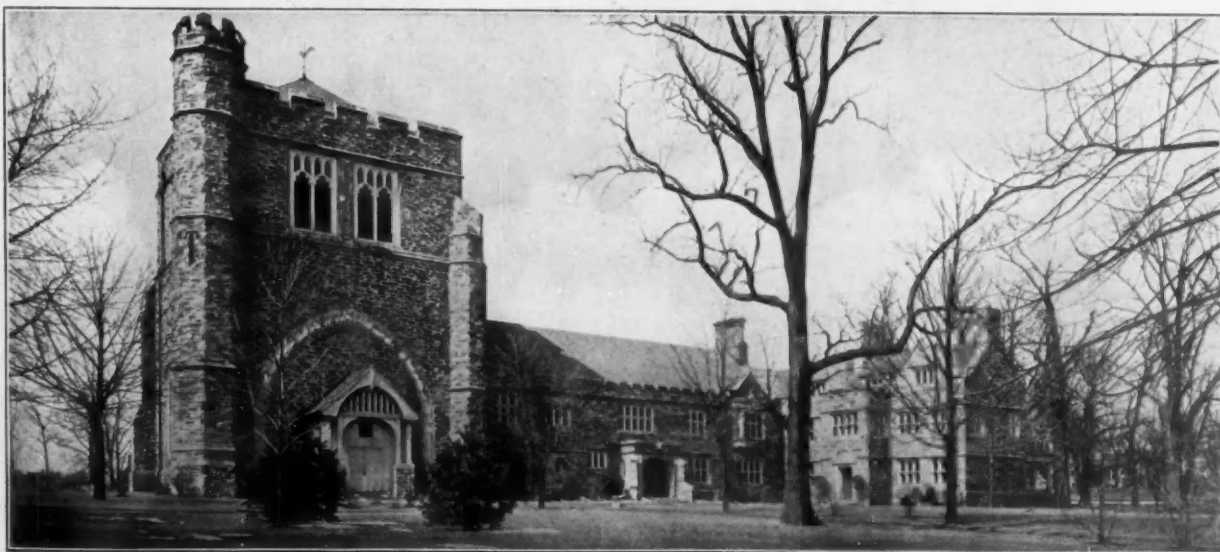
ENTRANCE.

If this policy, which is governing the erection of these buildings, could be applied more generally I believe there would be less temptation to erect imitations of what we cannot afford, together with more honesty and frankness in church building as a consequence and a more general interest in building up noble structures by those who now lack the courage to commit themselves to a large undertaking.

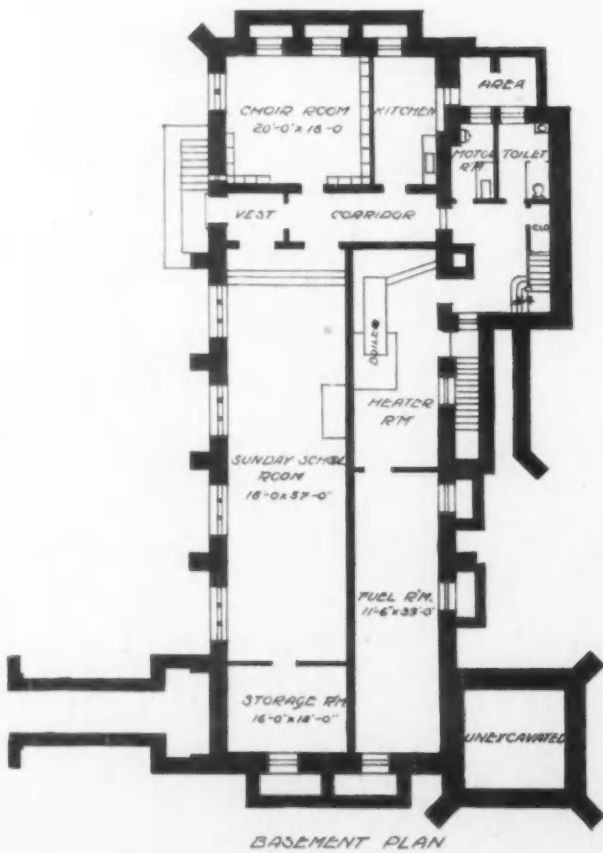
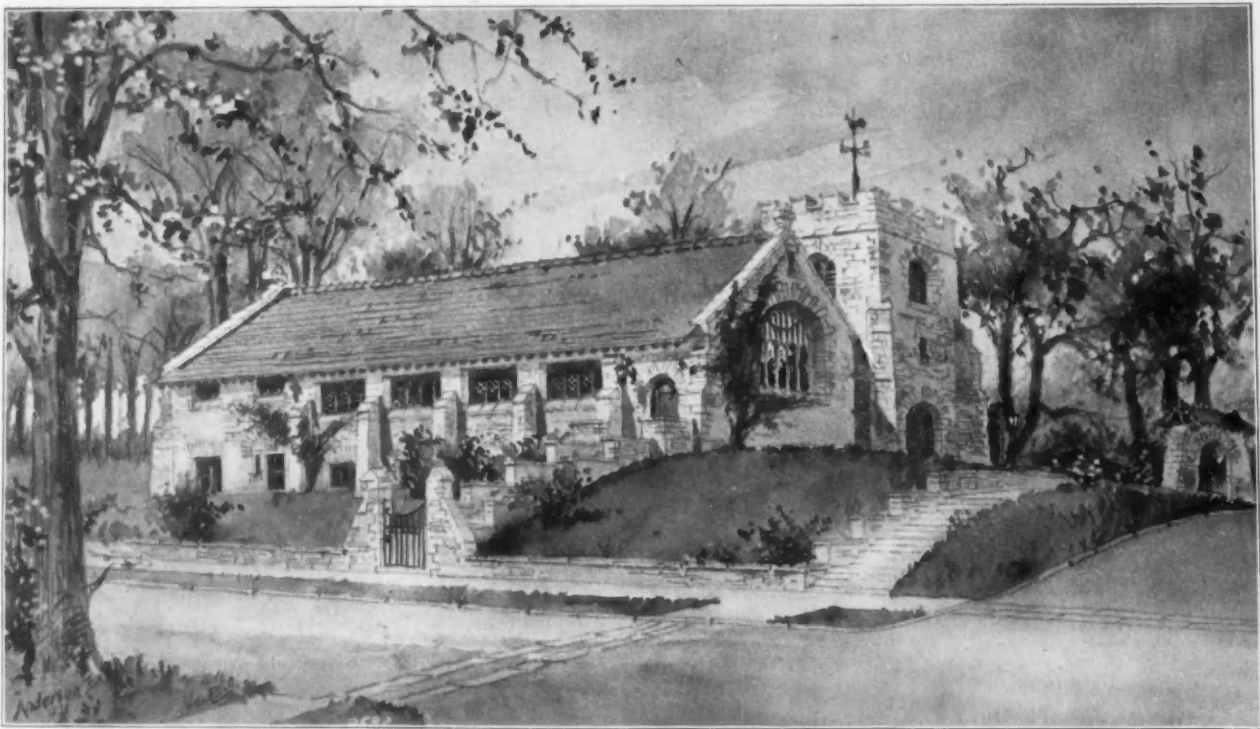
To be started in the right direction means everything and must eventually lead to good and original work.

Until we plan our churches so that all may do their share, no matter how small, providing it is always done well, and until we give up the idea

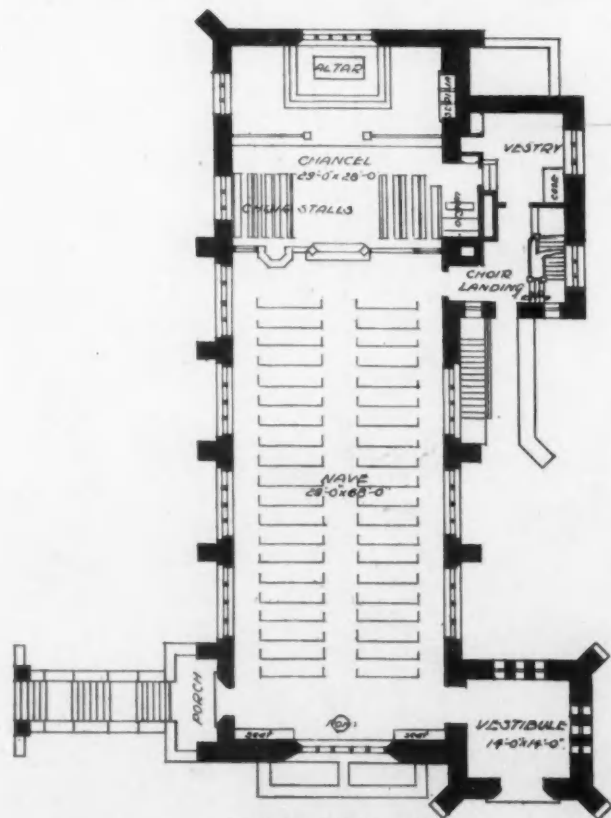
of doing too much at once, we can scarcely expect a greater proportion of good work.



ST. JOHN'S CHURCH, LOWER MERION, PA.
Field & Medary, Architects.



BASEMENT PLAN

FIRST FLOOR PLAN
[SEATING CAPACITY 250]

CHRIST CHURCH, WINNETKA, ILL.
William A. Otis, Architect.

Boston Brickwork. IV.

SUBURBAN RESIDENTIAL WORK.

TURNING from urban to suburban work we shall find a recurrence of practically the same characteristics that distinguish the city fronts. The desire for sobriety and dignity is almost everywhere expressed, together with the very decided preference for the Colonial motif. Viewed historically, the only difference is the appearance about 1845 to 1850, or possibly later, of a distinct English Gothic type of house, built of brick, often with much wooden decoration and with the exterior walls painted. To our mind many of these buildings are distinctly attractive. Those in the Longwood district of Brookline were, we believe, mostly designed by George Dexter, architect, and many of them stand to this day examples of sensible planning and pleasing, simple design. These were followed by the Mansards of the old *régime* which need no comment. The Victorian Gothic or second Gothic period produced another type, which frequently retained the Mansard roof and usually insisted on red pressed brick, dark mortar, limestone trimmings and slated roofs.

While the conditions which attend the designing of a suburban house, standing free in the midst of trees and shrubbery, make the planning of such a building a much different matter from that of a city house, it is not to be expected that the general character of the designs will vary much from that which prevails in the neighboring city. This character is determined by the settled preferences and habits of the population rather than by the notions of the architects or their desire to "try on" new or adopted motifs or ideas. It is, therefore, entirely the expected thing to find Colonial and Georgian work reappearing in the shady streets of Brookline and Newton and with the same practical unanimity in favor of the water-struck brick. The latter preference indeed has its almost amusing side,—as when lately, in the writer's experience, a light colored brick was "turned down" by the committee on a building for semi-religious purposes as actually having a harmful if not immoral influence on the *habitués* of the structure. Fortunately not all house builders have such notions, or there would be no relief whatever from the uniform red of Boston's street fronts.

A good example of the use of gray brick is found on the way to Brookline in Mrs. Gardner's new Fenway Court, the "Venetian Palace" of the yellow press. The building is certainly original and has many features over which architects would do well to ponder. The exterior walls are absolutely plain, almost destitute even of window caps, but instead of string courses and cornices with "festoons and egg and dart" painfully copied by jaded draughtsmen from "Buhlmann and Ragnenasy," there appear, browned and beautiful with age, the charming sculptures of Genoa and Venice and balconies of wonderful wrought iron from the old palaces and chateaux of France. These fragments, set here and there into the walls, give an exceeding interest to the façades, while the entire mass is held together by a sloping Italian roof of red tiles with wide projecting eaves. The illustration (No. 52) shows the south side with its loggia and garden wall and curious lattices.

Comparisons of the value of designs have already occurred so frequently in these articles that the author will merely put forward the residence of Mr. Henry S. Howe on Ivy Street in Longwood, by Peabody & Stearns, as the first in our list of suburban brick houses. The design is dignified, substantial and withal graceful. The precedent is quite clearly the "Mayor's House" at Chichester, but the effect, with the terrace and high steps and gateway, seems as restful and appropriate as if it were of local origin. Like most of the following examples, it needs more land for the best results. The material is dark water-struck brick with black headers, pine cornice and light blue slate roof. (Nos. 53, 56, 57 and 58.)

Near by is the Fish residence, skillfully remodeled from a commonplace Mansard roof brick house into a dignified and stately mansion, by Winslow & Bigelow. (Nos. 54, 55 and 59.) The rear, with its colonnade and lattices, is quite striking, but the design of the glass marquise over the main entrance savors a little of commercialism. There is a charming little brick stable by the same firm on Essex Street in the rear. (No. 60.)

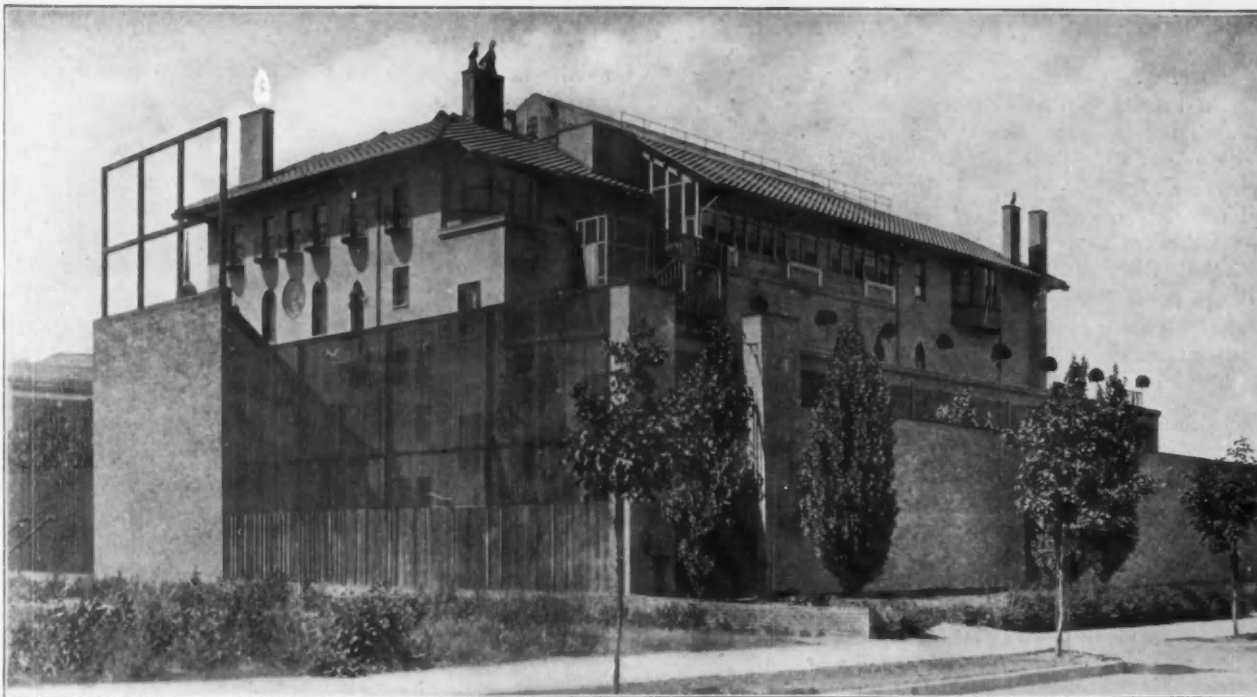
The Wightman residence, not far away, by Shepley, Rutan & Coolidge, has already been illustrated in THE BRICKBUILDER and we only present two views in detail. (Nos. 64 and 65.) This design is by far the most striking in Brookline, recalling in some ways the feeling of the Petit Trianon. Although wellnigh perfect in detail and general composition, it lacks domesticity. Opposite is a very agreeable brick Colonial house, prettily shaded by great elms, by Thomas M. James. (No. 66.)

On Carleton Street, near the Howe and Fish residences, there is a large brick house by George F. Newton, still more clearly recalling the Chichester house. (No. 61.)

No. 67 is a large brick house by Winslow & Bigelow at Chestnut Hill, in a style of which probably twenty examples can be found near Boston. The style is ample and dignified, but implies a somewhat unnecessary frugality of effort on the part of the designer. Judging by its frequent repetition, the motif is a popular one with the laity. On the other hand the little square house on Suffolk Road near by, by H. F. Bigelow, is full of suggestion and not only shows study but refinement and enthusiasm. (No. 62.)

Farther out, on Fisher Hill, some brick houses with Dutch feeling have been built, one of which we illustrate. (No. 63.)

The remaining four views illustrate the tendency of dwelling house work built in blocks for the market by speculators. No. 68 is a portion of a block on Beacon Street, near St. Mary's. The material is smooth red Roman brick with white joints and limestone trimmings. The block on Monmouth Street (No. 69), built some time ago by Ball & Dabney, has always been satisfactory, while No. 70 on Beacon Street, by A. H. Bowditch, in Perth Amboy brick and brownstone and with green shingle roofs, possesses considerable interest. No. 71 is also on Beacon Street, and is a pleasant and simple row of façades in the usual water-struck brick and black headers.



52. FENWAY COURT, HOUSE OF MRS. JOHN L. GARDNER.
Willard T. Sears, Architect.



53. HOUSE FOR HENRY S. HOWE, ESQ., BROOKLINE, MASS.
Peabody & Stearns, Architects.



54. FROM THE GARDEN.



55. FROM THE ROAD.

HOUSE FOR F. P. FISH, ESQ., BROOKLINE.
Winslow & Bigelow, Architects.



56. FRONT ENTRANCE.



57. REAR.

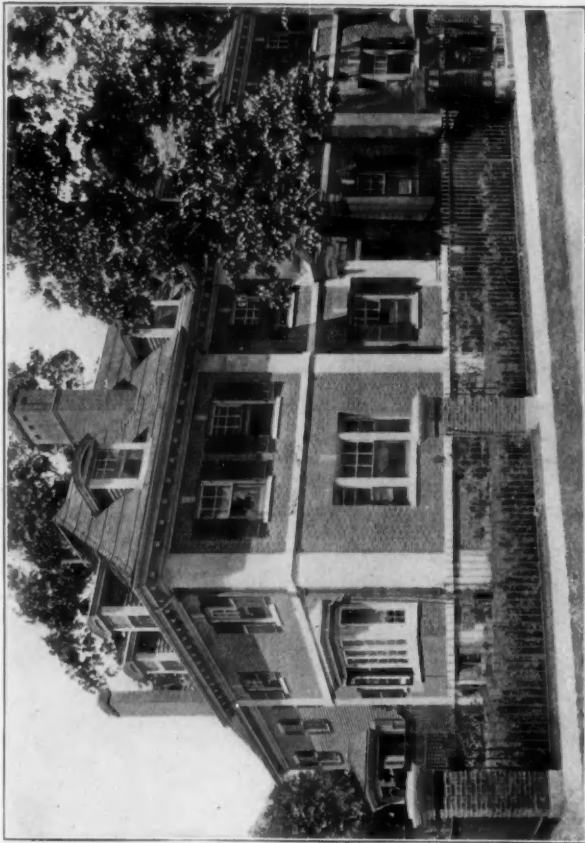
HOUSE FOR HENRY S. HOWE, ESQ., BROOKLINE. Peabody & Stearns, Architects.



58. ENTRANCE TO LIBRARY, HOWE HOUSE.



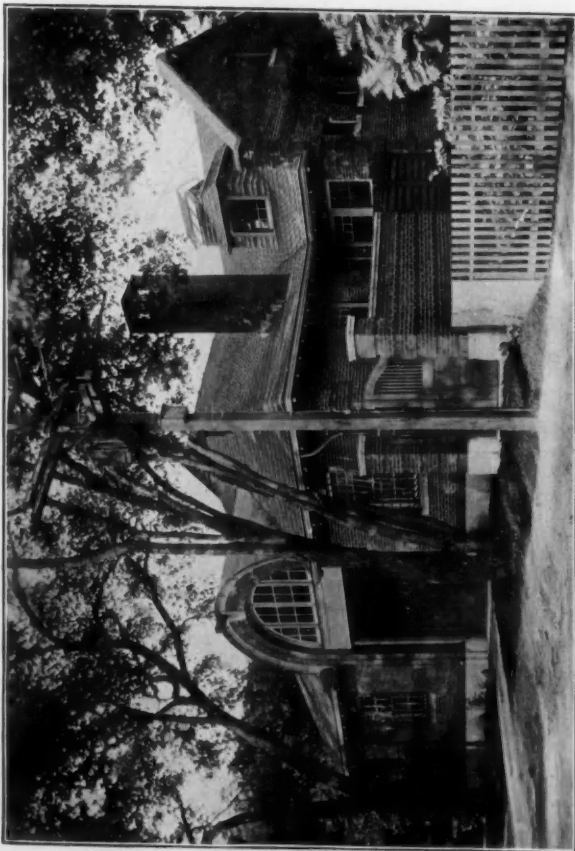
59. PORCH OF FISH HOUSE.



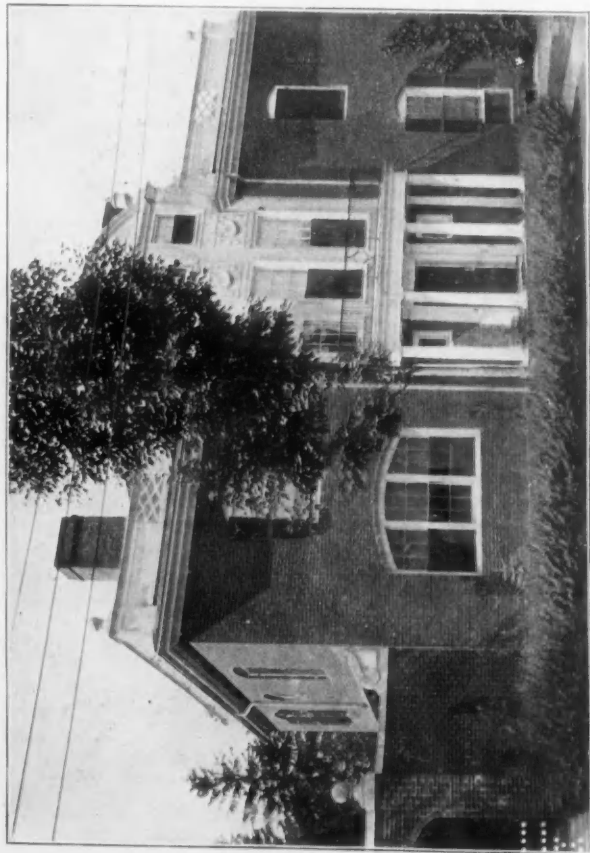
61. HOUSE, BROOKLINE.
George F. Newton, Architect.



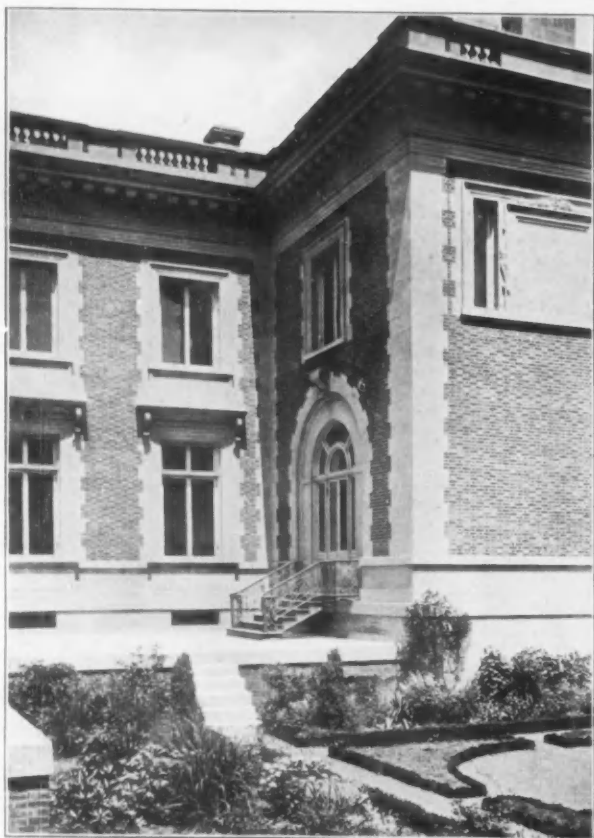
63. HOUSE ON FISHER HILL, BROOKLINE.



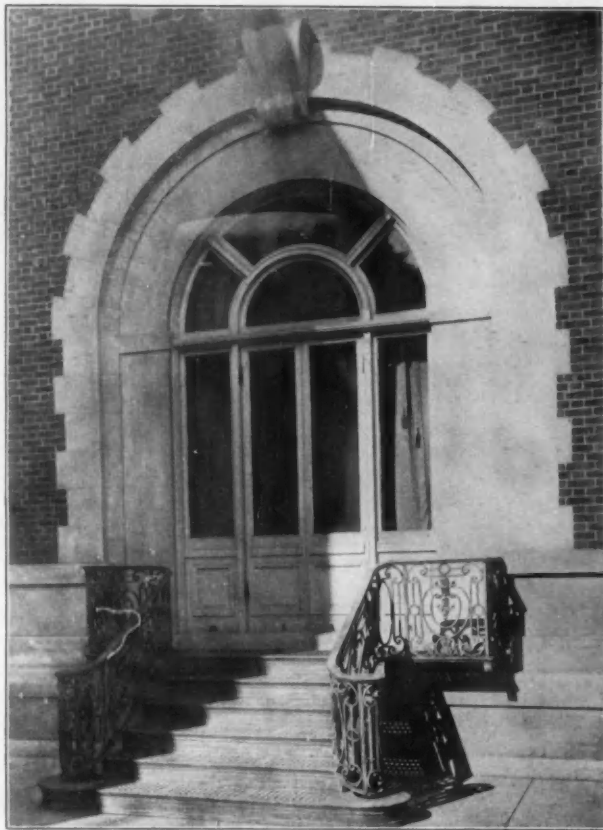
60. STABLE, FISH HOUSE, BROOKLINE.
Winslow & Bigelow, Architects.



62. HOUSE, CHESTNUT HILL.
H. F. Bigelow, Architect.



64. DETAILS OF WIGHTMAN HOUSE, BROOKLINE, MASS.



Shepley, Rutan & Coolidge, Architects. 65.

66. HOUSE, HAWES STREET, BROOKLINE.
Thomas M. James, Architect.67. HOUSE, CHESTNUT HILL.
Winslow & Bigelow, Architects.



70. ROW OF HOUSES, BEACON STREET, BROOKLINE.



68. DETAIL, HOUSES ON BEACON STREET.



69. HOUSES, BROOKLINE. Ball & Dabney, Architects.



71. ROW OF HOUSES, BEACON STREET, BROOKLINE.

Editorial Comment and Selected Miscellany

CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA. REPORT.

THE Architectural League of America held its Sixth Annual Convention at the Hotel Schenley in Pittsburgh, April 17 and 18. John T. Comes, president of the Pittsburgh Architectural Club, made an address of welcome on behalf of his society to the delegates of the following twelve bodies: Architectural League of New York, T-Square Club, Philadelphia, Cleveland Architectural Club, Pittsburgh Architectural Club, Chicago Architectural Club, Detroit Architectural Club, St. Louis Architectural Club, Washington Architectural Club, Toronto Architectural Eighteen Club, University of Illinois, National Society of Sculptors, Society of Mural Painters.

To this address President Ittner made reply, closing with these words: "This convention of the League, I feel, must mark a turning point in its career. Local conditions have changed in large measure the original purposes of the League. Its energies should now be directed to the more serious problems confronting it. Work clearly within its province is the education of the draughtsman, as the club must take the place of the school in the case of those men who are not afforded the opportunity of obtaining an academic education. The movement for civic improvement is steadily growing. The work of the League, through its club competitions and exhibitions, is creating a strong public sentiment; and as our friend from Pittsburgh states, 'It is no far distant day when each city of any importance in our country will have its municipal group, its plaza, flower beds and its band.'"

N. Max Dunning was chosen speaker of the convention and Percy Ash, secretary.

Various communications were read, and then the reports of the Executive Board, and the standing committees for the past year, — those devoted to Publicity and Promotion, Code of Ethics and Competitions, the Circuit Exhibition, Education and Records. These were placed in the hands of a special committee, with instructions to analyze and condense them, and on the basis so formed to offer suggestions for the activity of the League during the coming year.

The individual clubs gave, through their representatives, short *résumés* of their past year's work.

A public meeting was held on Monday evening in the Pittsburgh Conservatory of Music, at which Charles Mulford Robinson presented a paper (read by Herbert C. Wise) on "The Comprehensive Planning of Cities." William B. Ittner gave a talk, illustrated with lantern slides, upon the public schools of St. Louis from the point of view of their architectural design, construction and equipment. This was followed by an address entitled "The Grouping of Municipal Buildings," delivered by Frederick S. Lamb.

On Tuesday morning the report of the special com-

mittee upon all reports of the year was read, and the following recommendations adopted by the convention:

That a committee to work in coöperation with the American Institute of Architects be appointed, and to report at the next convention.

That the printing of the reports of this convention in the form used in the past be discontinued, but that a limited number of copies be prepared at small expense for the use of the various clubs and committees.

That the members of the League consider means of establishing fellowships in the architectural schools of America.

That the Architectural League of America establish and maintain an Annual Traveling Scholarship, to be competed for by the representatives of each constituent organization in the League. Representatives to be selected by preliminary competition in each club. This to be designated as "The Traveling Scholarship of the Architectural League of America," and the necessary funds to finance same to be raised by popular subscription in the various cities represented by the constituents of the League.

That the League coöperate with the Alliance of Civic Organizations in such manner as the Executive Board may see fit.

That a Committee on Municipal Improvements be appointed to compile and publish a review of this work at the expense of the League, the expense not to exceed \$200.

That the Committee on Education be requested to prepare a syllabus for the use of the individual clubs and to supply a copy of the same to each.

That the policy of the Architectural League of America henceforth be that the personnel of each committee be composed of members residing in the same city; that the chairman of each committee be appointed by the speaker of the convention; and that each chairman recommend to the Executive Board, for ratification, the names of the other members of this committee.

That the Circuit Exhibition be discontinued, but that constituent members of the League desiring exhibitions from other cities may obtain them upon application to the Executive Board.

That at each convention of the League each club send with its delegation a limited number of works of architecture and the allied arts representative of their community, for exhibition at the sessions.

That the League establish and publish annually an architectural review consisting of illustrations and essays or addresses selected from the subjects published by the various clubs in their exhibition catalogues and from the addresses prepared and read to the various clubs of the League, and that in order to facilitate this work the clubs be requested to adopt a uniform size of page for all illustrated catalogues and to preserve all plates and etchings for use in this work. Any profits derived from the sale of these books are to be devoted to the maintenance of The Traveling Scholarship of the League.

The luncheon which followed this session was one of the most pleasurable occasions of the entire two days, and quite unexpected. Messrs. Rutan and Russell had invited all the delegates to the Duquesne Club, where they had provided nothing short of a mid-day banquet. The cordial gathering called forth several excellent toasts of the fervent and enthusiastic sort which long remain in the memory of hearers. Particularly so was Mr. Bitter's plea for originality, truth and modern conception in design. Mr. Lamb declared with earnestness the advantages of the broad foundations of the Architectural League of America, and the great public service it could therefore accomplish. Messrs. Russell and Rutan responded to the cheers of hospitality appreciated, and were followed by Messrs. Eames, Lauber and Ittner, before the room was reluctantly left for the concluding business sessions of the convention at the Schenley.

The following chairman of committees for the coming year were named: Publicity and Promotion, Herbert C. Wise; Current Club Work, Charles S. Schneider; Education, Newton A. Wells; Coöperation with the American Institute of Architects, Ernest J. Russell; Municipal Improvements, Frederick S. Lamb.

In the face of sincere modesty on the part of the two candidates nominated, N. Max Dunning was unanimously elected president, "simply because," he declared in a speech of hesitating acceptance, "Mr. Ittner was more successful than I in conducting his campaign of withdrawal." The convention showed its disagreement with this remark by gayly shouldering its new head and bearing him aloft at the close of the sessions.

It was decided to hold the next convention in New York.

After a vote of thanks to the outgoing officers of the League, to the Pittsburg Club, and to Messrs. Rutan and Russell for their hospitality, the session was brought to a close by a paper entitled "American Style," prepared and read by Titus de Bobula.

The convention was ended by a banquet at which C. G. MacClure was an able toastmaster, bringing to the floor Messrs. Ittner, Dunning, Eames, Lauber, Hynes, Comes, Dr. John S. Brashear, E. Z. Smith of the Art Society of Pittsburg and Director Arthur Hamerschlag of the Carnegie Technical Schools.

The cleverly designed menus reiterated the plea for the preservation of the Courthouse, and that subject of local and national moment was several times referred to in the speeches; the declaration that Richardson's masterpiece would not, in the end, be altered, calling forth loud applause.

RESULTS IN THE LADIES' HOME JOURNAL COMPETITION.

IN the Ladies' Home Journal Competition for a three thousand dollar house, the first prize (\$1,000) was awarded to William G. Rantoul, Boston; second prize (\$500) to James H. Clapp, Boston; third prize (\$200) to William G. Crowell and James H. Buttmer, Boston.

ROTCH TRAVELING SCHOLARSHIP.

THE Rotch Traveling Scholarship has this year been awarded to W. D. Crowell of the office of Parker & Thomas. The competition in design was judged by a



PORCH, SAMUEL READY PUBLIC LIBRARY, BALTIMORE, MD.

Wyatt & Nolting, Architects.

Terra-cotta columns made by New York Arch. Terra-Cotta Co.

jury consisting of Joseph E. Sperry of Baltimore, Philip Sawyer of New York, and W. E. Chamberlin of Cambridge. There were seven competitors, three of whom dropped out in the preliminary examination, leaving four in the competition in design, of whom three had returned from Paris especially to take the examination. Mr. Crowell was born in Hyannis, Mass., and received his architectural schooling at the Institute of Technology. He was placed second in the Rotch competition of last



MANTEL EXECUTED IN COLORED MATT GLAZE FAIENCE BY THE ROOKWOOD POTTERY CO.

year and was placed first in the twelve-hour sketch and first in the twenty-four-hour sketch for the Beaux Arts Society prize last year, receiving second place in the finals. He has also won special prizes at the Institute, and his name appears as a winner in several of THE



HOUSE, FROM BELOW.



FROM LIBRARY WINDOW.

CHAPTER HOUSE, CORNELL UNIVERSITY, ITHACA, N. Y.
George R. Dean, Architect.



ELLIPTICAL ROTUNDA DOME, NEW YORK CUSTOM HOUSE. Cass Gilbert, Architect.
(Span 75 feet by 130 feet. Guastavino construction.)

BRICKBUILDER and other similar competitions. The problem this year called for a building to be used for exhibitions of painting, sculpture, architecture and the allied arts.

COSTLY SERVICE.

THE cost of laying brick has been increasing for several years, and the cause of this increase is not far to seek. While the working hours of the bricklayer are less, the wages have advanced far more in proportion, with the result that the bricklayer, who in 1898 was paid \$21.50 for fifty hours per week, received \$26.12 for forty-



HOUSE AT NEWTON, MASS.

Built of "Shawnee" Brick, made by Ohio Mining & Manufacturing Co.

seven and a half hours' work five years later. The bricklayers are organized in their unions to a higher degree than any other trade. Their work is absolutely essential to nine-tenths of our building operations, and in a great many of our largest buildings they are paid whatever price they demand, almost without reservation. We have known of bricklayers demanding and receiving as high as \$14 per day, and \$5 or \$6 per day for a good face bricklayer is quite common pay. Besides this every bricklayer must have a tender, and the more tenders on a job often the less willing are the masons to economize time and labor, with the result that even with wages at the same price as in past years the cost of work to-day is much increased. Comparing the wages of bricklayers in the various countries we find that the average in the United States for 1903 was fifty-five cents per hour, in England twenty cents, Germany and France about thirteen cents, and Belgium about eleven cents. We expect to pay more for everything in this country than is paid abroad, but we flatter ourselves that we get more for our money, and the experience of the Westinghouse Company in England, who were able to lay fifteen



DETAIL BY
CONKLING-ARM-
STRONG TERRA-
COTTA CO.
D. H. Burnham
& Co., Architects.



HOUSE AT NEEDHAM, MASS.
Philip B. Howard, Architect.

Brickwork waterproofed by Cabot's Brick Preservative.

and eighteen hundred bricks a day with imported American workmen as against five or six hundred with natives, is often cited as a justification of the high prices which are paid the American mason. We are not able to quote exact figures, but we believe that while the bricklayers in this country are paid more per hour, the average per year is not so very much more than it is in England, and if the labor unions were not so disposed to limit production by frequent strikes, by reducing the workman to the average of the poorest rather than raising to the level



A ROOF OF LUDOWICI TILE.

of the best, we believe that the rate per hour might be reduced very considerably without reducing the annual income, and by such reduction material saving could be effected in the cost of brickwork. It certainly is time to consider whether it is not possible to reduce the present extremely high price of building.

W. L. B. JENNEY.

AFTER a long and honorable career in the prac-

tice of architecture in Chicago, Mr. W. L. B. Jenney has retired from active practice. Owing to poor health he has spent the past winter in California, and has concluded to make his permanent residence in Los Angeles.



DETAIL BY ATLANTIC TERRA-COTTA CO.
Hubbell & Benes, Architects.

Mr. Jenney was educated in Paris in architecture and engineering, and returned to this country prior to the breaking out of the Civil War. Upon enlistment he was assigned to the engineer corps under General Grant, and was mustered out as Brevet Major Chief of Engineers on the staff of General Sherman. He located in Chicago, and began the practice of architecture in 1887. From the start his work was recognized, and it has left its impress upon the rapid growth of the city.

Mr. Jenney's training as an engineer turned his mind towards the growing use of iron and steel in construction. His war experience urged him to do and dare, so that in the spring of 1884 the architectural world saw the first start of what has revolutionized building construction, which was when the Home Insurance Building at La Salle and Adams

streets, Chicago, reared its skeleton iron and steel frame above its cohesive covering of brick and stone masonry, and it stands to-day in basic principle the first building of skeleton construction.

Many of the leading architects of Chicago were at one time in Mr. Jenney's office, notably D. H. Burnham, Louis H. Sullivan, I. K. Pond, Howard V. D. Shaw, William Holabird, Martin Roche, Jas. G. Rogers, N. S. Patton, A. H. Granger and others.

The business will be carried on under the firm name of Jenney, Mundie & Jensen, by Mr. Mundie and Mr. Jensen, who have been with Mr. Jenney for the past twenty years.



DETAIL BY EXCELSIOR TERRA-COTTA CO.
Maginnis, Walsh & Sullivan, Architects.



DETAIL BY INDIANAPOLIS
TERRA-COTTA CO.
Peters, Burns & Pretzinger,
Architects.



DETAIL OF CONSTRUCTION, NEW HAMBURG AMERICAN PIER, HOBOKEN, N. J.

THE NEW HAMBURG AMERICAN PIER.

WE give herewith an illustration showing the main entrance to the passenger department in the bulkhead building for the Hamburg American Pier, located at Hoboken, N. J., in which constructive terra-cotta has been used with very marked success to produce an architectural effect. The columns and pilasters are built out of four-inch porous tile, the hollow spaces about the column being filled in solid with crushed stone concrete. The wall dividing the freight and passenger departments is thirty-six feet high in the center and is built of eight-inch porous tile without any metal reinforcement. The arches shown in the illustration have a clear span of twenty-five feet and a rise of one inch per

lineal foot of span. They are constructed entirely of eight by twelve by twelve inch porous partition blocks, with no metal reinforcing whatever, the blocks being laid up with a sixteen-inch soffit.

The floor construction which forms the ceiling of first story is of six-inch terra-cotta segmental arches. This is a perfectly legitimate architectural treatment of the material and for purposes of this description affords a chance for some very interesting constructive study. Considering the excessive heat which would result from a conflagration in a building filled as this is likely to be at times with

highly combustible material, there is no other construction on the market which could possibly give as much security with as large an opportunity for an architectural treatment.

DETAIL BY STANDARD TERRA-COTTA WORKS.
E. C. & G. C. Gardner, Architects.ENGINE HOUSE NO. 79, NEW YORK CITY.
Alexander Stevens, Architect.
Built of Kreischer Brick.

DETAIL BY NEW JERSEY TERRA-COTTA CO.

IN GENERAL.

Dean & Dean, architects, have succeeded George R. Dean. Office, 218 La Salle Street, Chicago.

Hugh McLellan, architect, has opened an office at 1123 Broadway, New York City.

Davis, McGrath & Shepard, architects, have removed

DETAIL BY WINKLE TERRA-COTTA CO.
Barnett, Haynes & Barnett, Architects.



DETAIL BY PERTH AMBOY
TERRA-COTTA CO.
Fontaine & Kinnicutt, Architects.

James S. Arnot, architect, has formed a copartnership with H. F. Lilley,—firm name Arnot & Lilley. Offices, 519 Fernwell, Spokane, Wash. Samples and catalogues desired.



DETAIL BY NORTHWESTERN TERRA-COTTA CO.
Holmboe & Lafferty, Architects.

We are informed by one of the leading architects of Norfolk, Va., that there is great need in that city of live contractors in every branch of the building trade and a splendid opening for the manufacture of bricks and other building material.

The white matt glaze terra-cotta for the Public Library at Colorado Springs, Colo., Calvin Kiessling, architect, illustrated in THE BRICKBUILDER for April, was furnished by the Excelsior Terra-Cotta Company.

Robert C. Martin & Son's rough Dutch red brick



A HOUSE BUILT OF TIFFANY ENAMELED BRICK.

their offices from 203 Broadway to the Metropolitan Building, 1 Madison Avenue, New York City.

Daniel Riggs Huntington, formerly of the firm of Fisher & Huntington, Denver, Colo., has opened an office for the practice of architecture at 419 Coleman Building, Seattle, Wash. Mr. Huntington would be glad to receive catalogues and samples of builders' supplies.

has been selected for Engineers Club, New York City. Andrew Carnegie, donor; Whitefield & King, architects.

Thirty thousand barrels of Akron Star-Brand Cement will be used in paving the streets of Detroit.

The new bank building at Baltimore, from designs of T. Henry Randall, will be of white glaze terra-cotta made by Atlantic Terra-Cotta Company.

The American Enameled Brick and Tile Company, of New York, has closed within a short period orders for about 700,000 enameled brick which are to be used in bank buildings, railway stations, schoolhouses, fire engine houses, hospitals, residences, pumping stations, power stations, etc., now in course of erection in different parts of the country. Not many years ago a million enameled brick represented the entire output of American manufacturers.

WANTED—A good general draughtsman who can understand and lay out working drawings and has ability in designing. Write, stating age, experience, references and salary desired, to Designer, care "The Brickbuilder."

WANTED—Chief Draughtsman who is competent and thoroughly familiar with the different styles of architecture and construction of high grade ornamental iron and bronze. State experience and salary expected.

FLOUR CITY ORNAMENTAL IRON WORKS, Minneapolis, Minn.

THE SCHOOL OF ARCHITECTURE University of Pennsylvania.

THE FOUR YEAR COURSE offers full professional training, with an option in Architectural Engineering, leading to the degree of B. S. in Architecture.

THE GRADUATE YEAR affords opportunity for advanced work in design and other subjects, leading to the degree of M. S. in Architecture.

THE TWO YEAR SPECIAL COURSE for qualified draughtsmen offers advanced technical training, yielding a Certificate of Proficiency.

THE UNIVERSITY also grants advanced standing to College graduates; offers a combination of liberal and technical courses whereby the degrees of A. B. and B. S. in Architecture can be taken in six years, and conducts a Summer School in which architectural studies may be taken.

For full information address

DR. J. H. PENNIMAN, DEAN, COLLEGE HALL,
UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA, PA.

Architectural Faience. Competition A.

Subject: A Garden Wall Fountain.

ONE CASH PRIZE ONLY. FIFTY DOLLARS for BEST DESIGN. Also MENTIONS.

Competition closes May 31, 1905.

PROGRAMME.

In a brick wall which encloses a small formal garden, at the end of a path, it is desired to place a Wall Fountain which is to be executed in Architectural Faience.

The Fountain, with its embellishments, is to occupy a wall space of not more than one hundred square feet.

The color scheme may be indicated by a key.

Garden Pots and other accessories may be shown.

Drawings required. Plan and Elevation at a scale of one-half inch to the foot.

Drawings may be rendered at will on a sheet of unmounted white paper, measuring 16 inches by 20 inches.

Each drawing is to be signed by a *nom de plume* or device, and accompanying same is to be a sealed envelope with a *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawing is to be delivered at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before May 31, 1905.

The prize drawing is to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names five cents in stamps.

The designs will be judged by a well-known member of the architectural profession.

Competition open to every one.

INDOORS AND OUT

Is the name of a new monthly magazine

Devoted to Art and Nature

TREATING OF

ARCHITECTURE as a factor in beautifying the earth, as shown in the best examples of every kind of structure for the shelter and comfort of man, especially THE DESIGNING, PLANNING, FURNISHING AND DECORATING OF THE HOME.

Landscape Architecture and Gardencraft.

Civic Art in every phase.

Regions of the beautiful and picturesque in the old world and the new.

The fine and applied arts.

The betterment of modern life by improving its environment.

The part of beauty in the progress of to-day and to-morrow.

The magazine will be published by Arthur D. Rogers and Herbert C. Wise, under the name of

ROGERS AND WISE
COMPANY.

The first number will be issued October 1, 1905.

Price \$3.00 yearly.

25 cents a single copy.

To those ordering subscriptions for 1906 — if order is accompanied by cash and received by October 1, 1905 — will be given free the numbers for October, November and December, 1905.

Competition for a Cover Design

The publishers offer a cash prize of One Hundred Dollars for the best cover design submitted in a competition, which shall be open to all, and governed as follows:

THE DESIGN. Shall be 15 x 20 inches and rendered suitable for reduction to 9 x 12 inches. It shall be on white paper or cardboard measuring exactly 21 x 28 inches. It shall be suitable for printing in two colors (which may be suggested by the competitor), and must bear the following lettering only:

INDOORS AND OUT

A Monthly Magazine Devoted to Art and Nature.

SUGGESTION. A space may be provided in the design for inserting an illustration. This feature is not necessary.

THE DRAWINGS. Must be delivered flat to Rogers and Wise Company, 85 Water Street, Boston, on or before July 15, 1905. Each drawing must bear a device, and accompanying it is to be a sealed envelope also bearing this device and containing the author's full name and address.

JUDGMENT. The Competition will be judged by two architects and one illustrator.

AWARD. The author of the design placed first will receive One Hundred Dollars.

In addition to this there will be three mentions, as follows:

First Mention.

Second Mention.

Honorable Mention.

The prize drawing will become the property of Rogers and Wise Company, who reserve the right to purchase, at the price of \$25.00, any of the other designs submitted, and also to exhibit all designs.

All drawings, except the prize drawing and those purchased, will be returned if a sufficient amount is enclosed in the sealed envelope containing the author's name to cover cost of carriage.

ROGERS AND WISE COMPANY.

85 Water Street, Boston, Mass.

\$1,800.00 in Prizes

To Architects and Designers

We want plans for an attractive and practical kitchen—for a kitchen in a residence or flat for people of ordinary means.

This kitchen must be a model of excellence in every way and must contain a kitchen cabinet embodying the full working surface of the ordinary kitchen table, utilizing the space above and below the table to make convenient receptacles for food supplies and cooking utensils used in the everyday work in the kitchen.

This model kitchen should be designed particularly for the housewife who does her own work, and every possible effort should be made to carry out the principles outlined in the following paragraph.

THE McDOUGALL IDEA is to lighten the labor of the housewife, to make life easier and pleasanter for her, to save her innumerable steps and unnecessary work.

\$1,800.00 in Prizes for an Ideally Complete Kitchen

First Prize, \$1,000.00

Second Prize, \$500.00

Third Prize, \$300.00

Judges: Joseph Freedlander, Architect, New York City
Jules Guerin, Artist, New York City
W. J. Beasley, Architect, Chicago, Ill.

All designs submitted in this contest are to become the property of the donors of the prizes. Transportation charges must be prepaid on all designs. Drawings must be on the scale of three-quarters of an inch to the foot. They may be in line, in wash, in black and white or in color, according to the preference of the designers.

The standing of the judges insures absolute impartiality in making of the awards. The competition will remain open until August 1st, 1905.

Requirements of the Competition

Each competitor must submit:

- (1) Carefully drawn floor plan, showing location of doors to rear, to pantry, to dining room; placing of windows; arrangement of range, sink, ice box, kitchen cabinet, etc. If any necessary convenience is placed outside kitchen its position must be indicated on plan.
- (2) Carefully drawn elevations of four sides of kitchen.
- (3) Carefully drawn perspective and elevation of side containing the cabinet. The shape and proportions of the cabinet should accord with his kitchen scheme. All necessary sections should be indicated.
- (4) A clear description of the kitchen and cabinet, not exceeding seven hundred words.

Points to Consider

Kitchens and kitchen furnishings are usually ugly. In the revival of domestic art this part of the house has as yet been overlooked. The chief aim in offering these prizes is: First, to draw out the best thought of the best designers on kitchen conveniences; and, second, to give the whole country the benefit of their thought. The prizes have been made exceptionally generous in order to induce the busiest and most skilful architects to take part in this competition.

In the model kitchen the useful need not exclude the agreeable. Ventilation must be borne in mind; the building in of the range; placing of windows, both for light and decorative effect; treatment of woodwork; the use of such material for floor, walls or table tops as has some special recommendation for sanitation, cleanliness, durability or other practical purpose. Suggestions for furniture and color scheme are in order.

ABOVE ALL, there should be borne in mind the possibility of IMPROVEMENT IN THE KITCHEN CABINET, that indispensable adjunct of the average kitchen. The ideal cabinet should present all the housewife's requirements within easy reach of her hand and should have a full working table surface. To save space, to save steps, to save trouble is its threefold object. It should not be cramped or crowded; all its parts should work freely; its proportions and lines should be artistic.

Special Note

To assist competitors a booklet showing the best kitchen cabinets now being put out by the factory will be mailed on request.

The competition is open to all architects, draughtsmen, furniture designers, etc., residing in the United States, Canada or Europe.

The competition will remain open until August 1, 1905.

All designs must be addressed to **G. P. McDOUGALL & SON, Indianapolis, Ind., U. S. A.**



FRONT OF HOUSE.

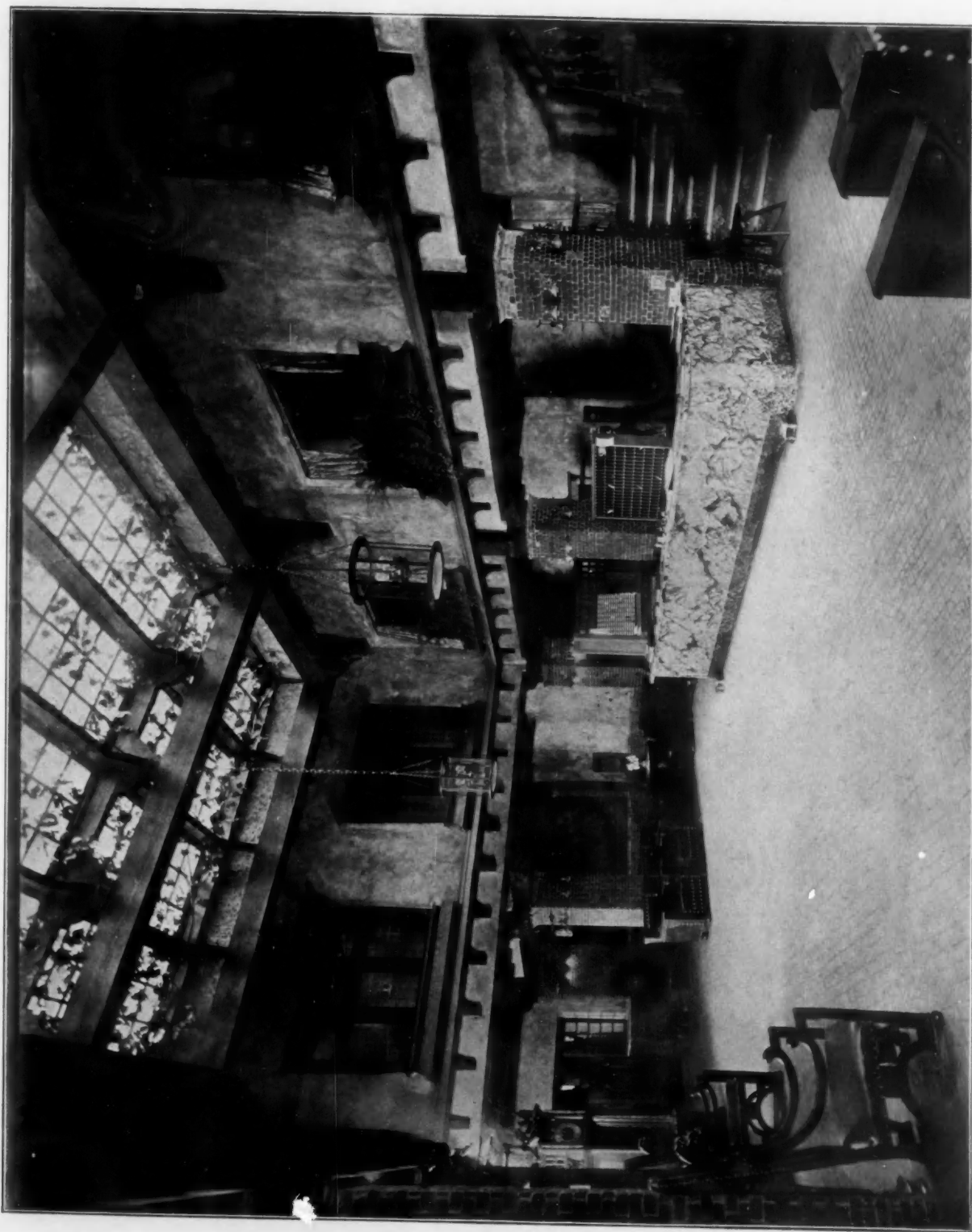


SIDE OF HOUSE.

CHAPTER HOUSE, CORNELL UNIVERSITY, ITHACA, N. Y.
GEORGE R. DEAN, ARCHITECT.

THE BRICKBUILDER,
MAY,
1908.

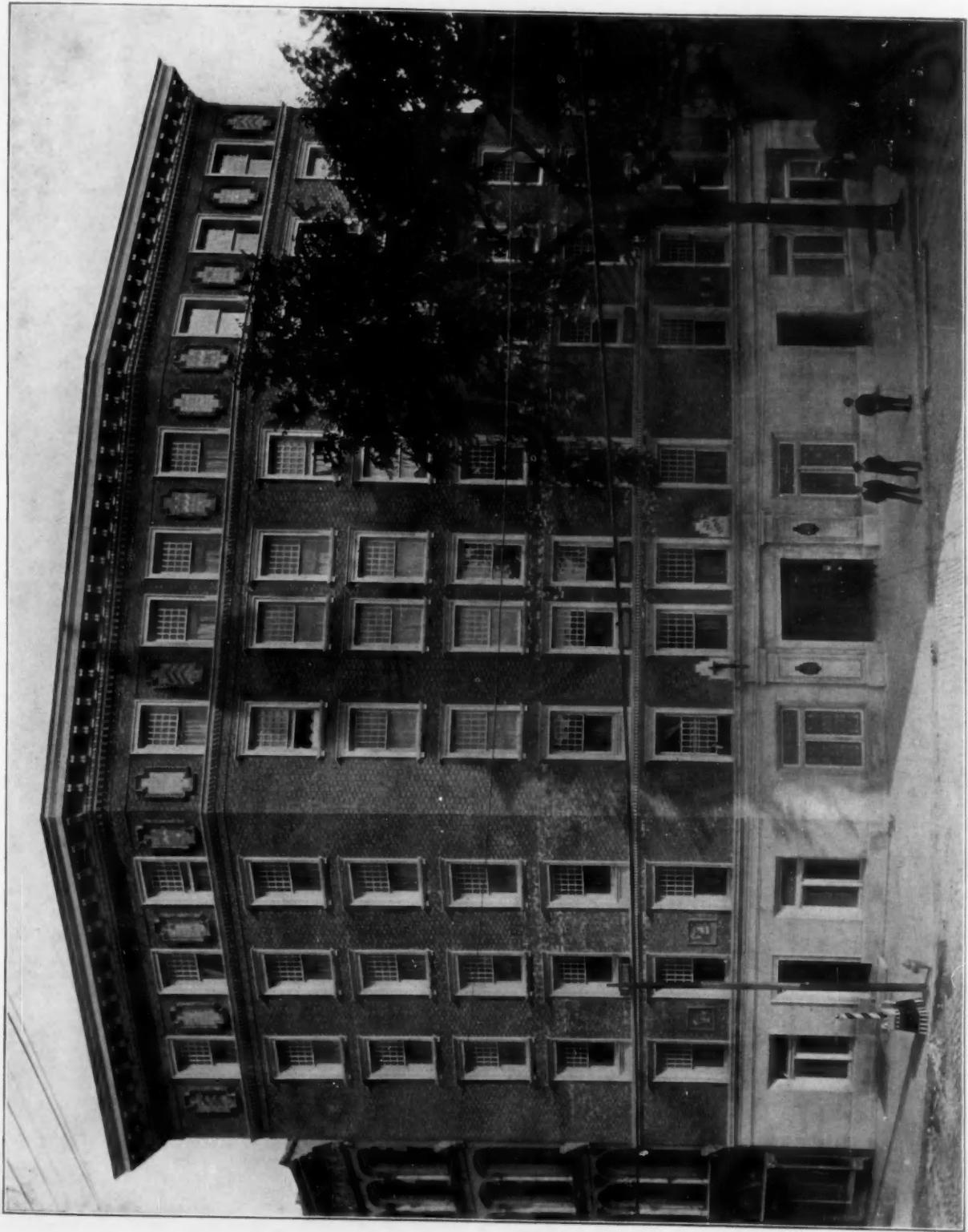




MAIN LOBBY, THE HOTEL RENSSELAER, TROY, N. Y.
WILLIAM L. WOOLLETT, ARCHITECT.

THE BRICKBUILDER,
MAY,
1908.

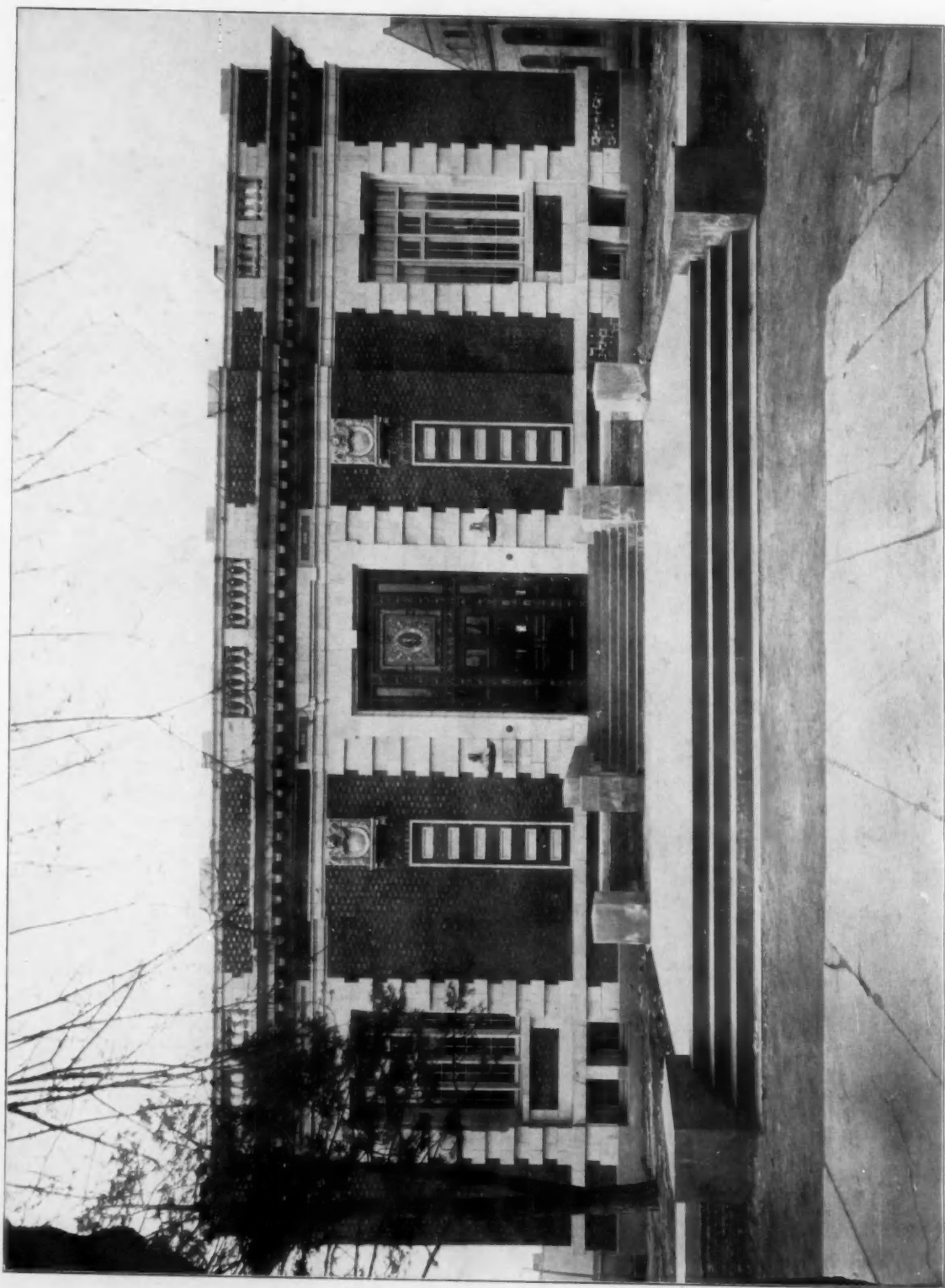




THE HOTEL RINSELAER, TROY, N. Y.
WILLIAM L. WOOLLETT, ARCHITECT.

THE BRICKBUILDER,
MAY,
1908.

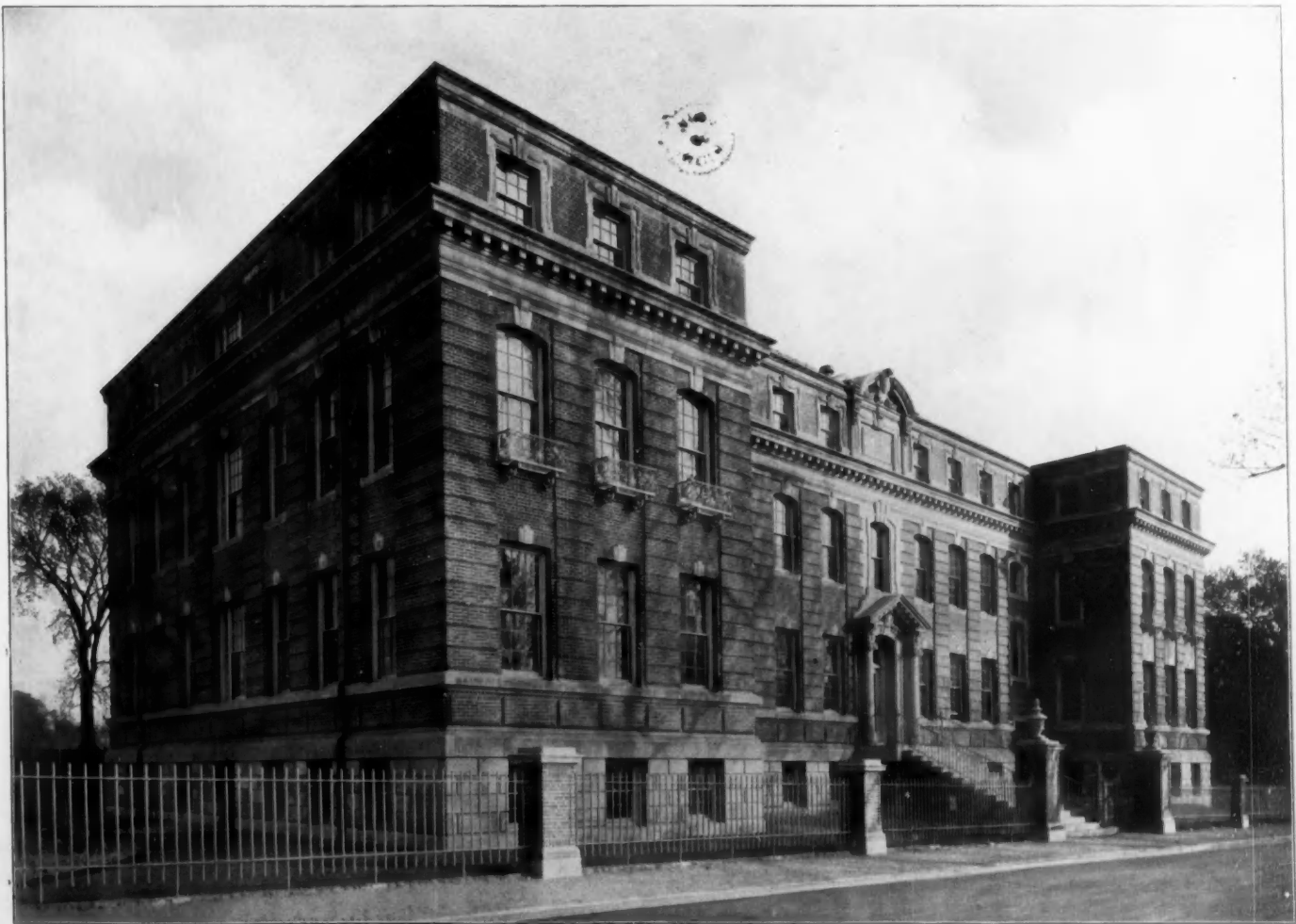
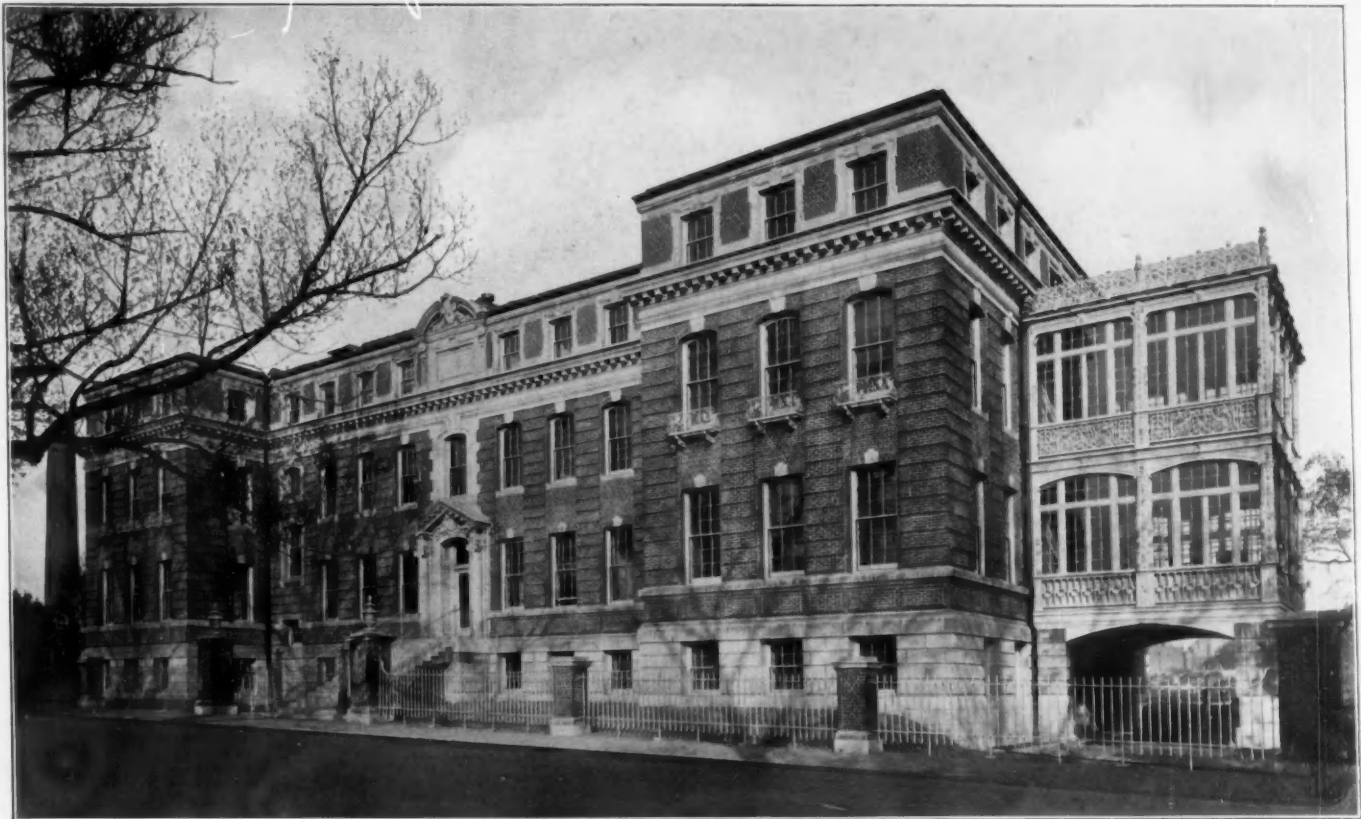




✓ CARROLL PARK BRANCH, CARNEGIE LIBRARY, NEW YORK CITY.
WILLIAM B. TUBBY & BRO., ARCHITECTS.

THE BRICKBUILDER,
MAY,
1906.

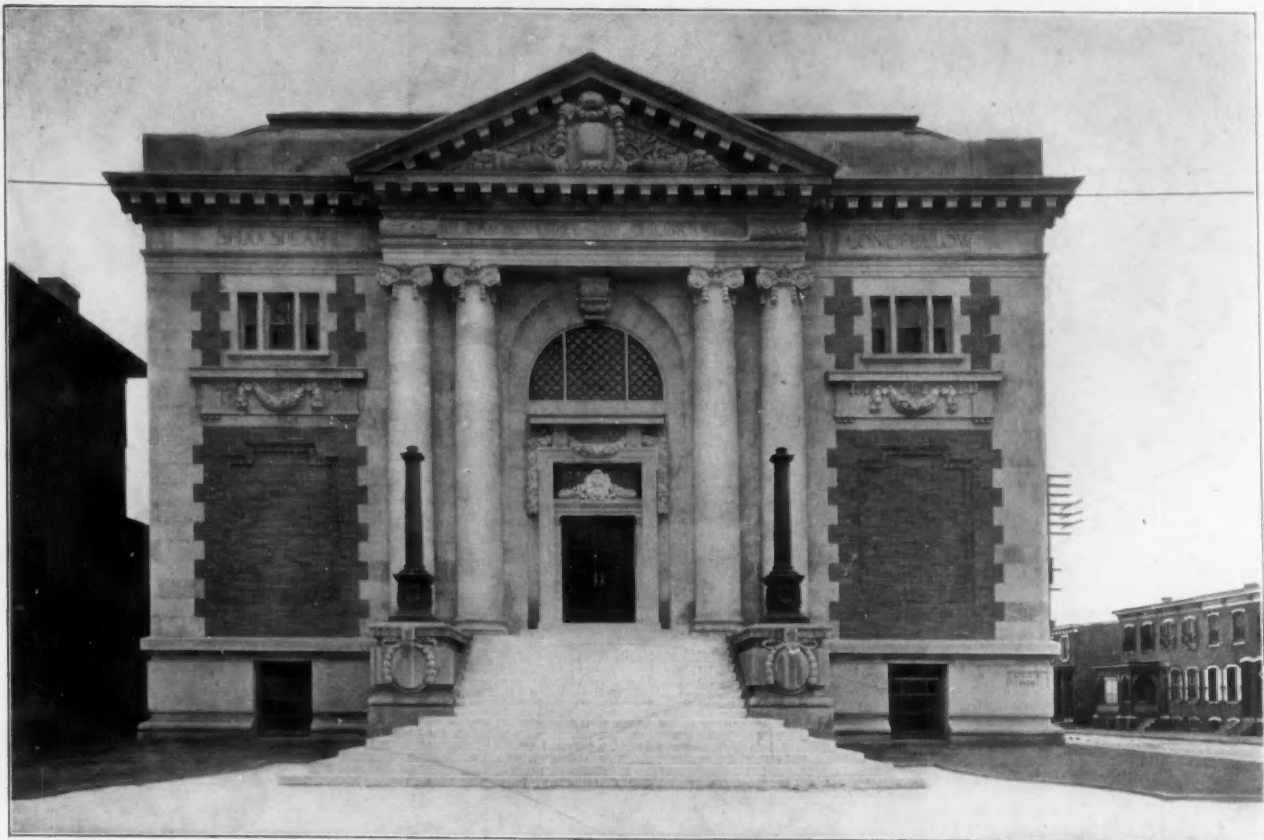




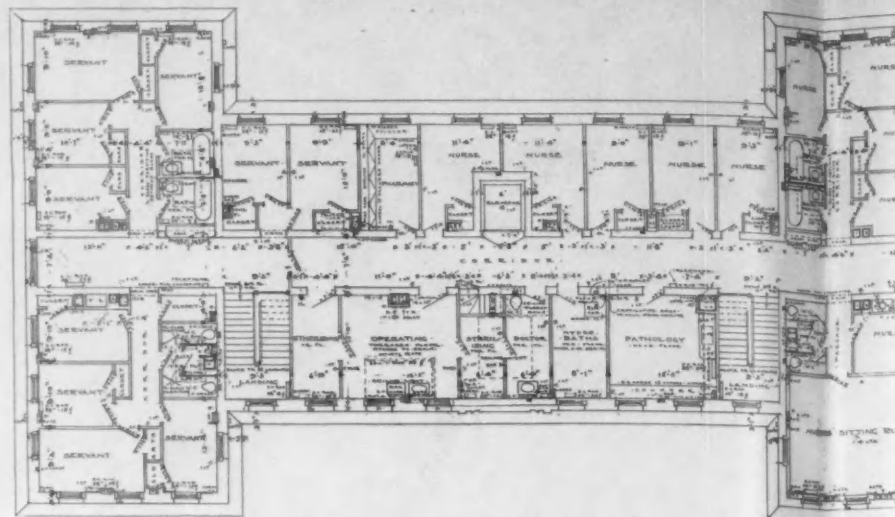
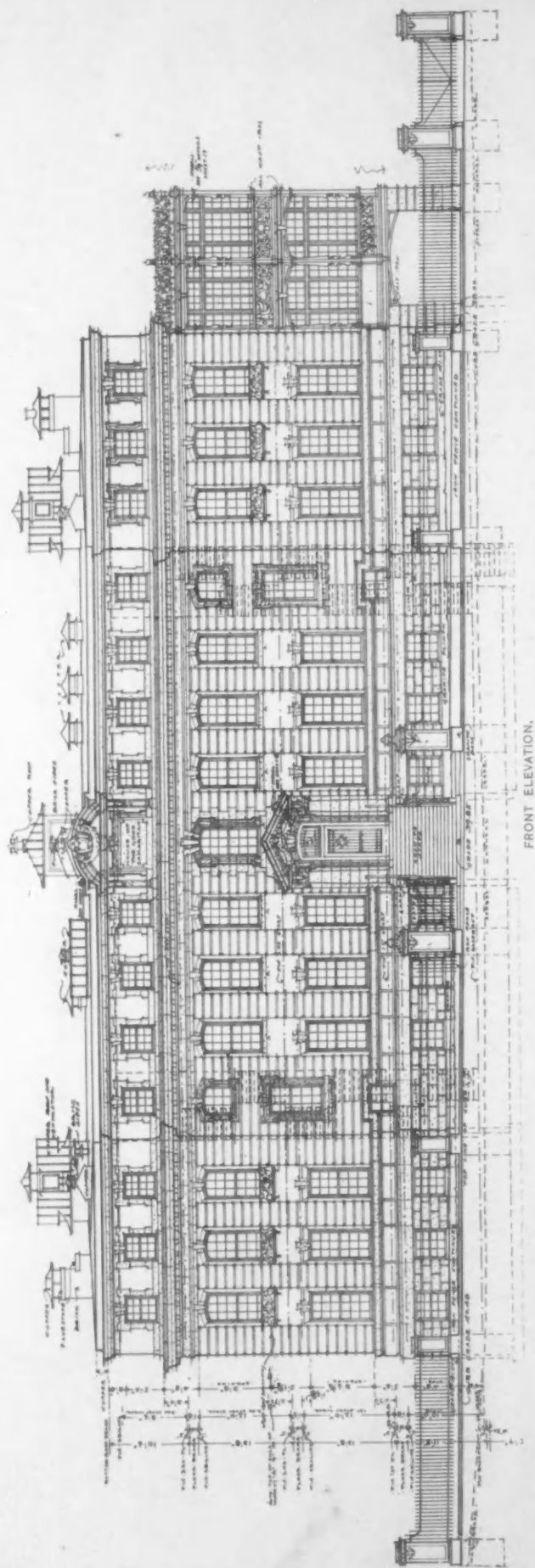
HOUSE OF THE GOOD SAMARITAN, BOSTON, MASS.
ANDREWS, JAKES & RANTOUL, ARCHITECTS.

THE BRICKBUILDER,
MAY,
1905.

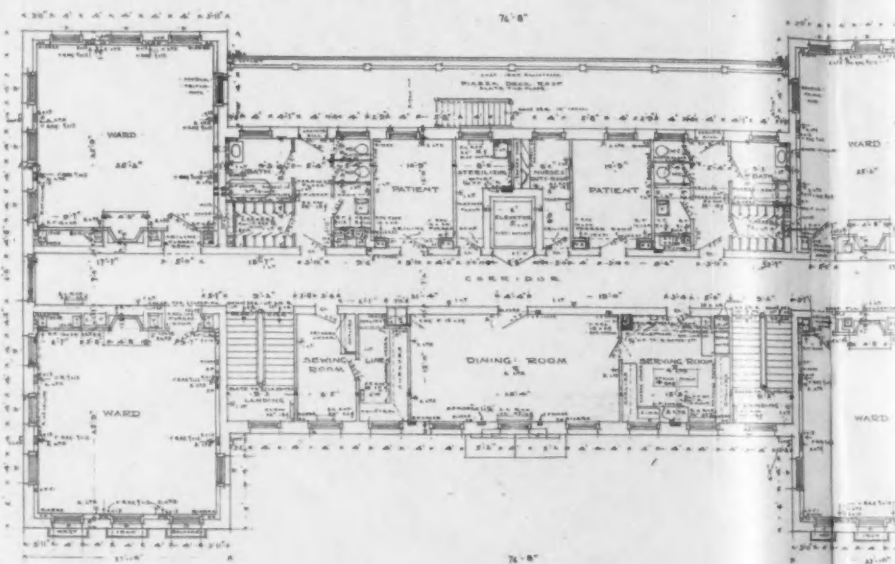




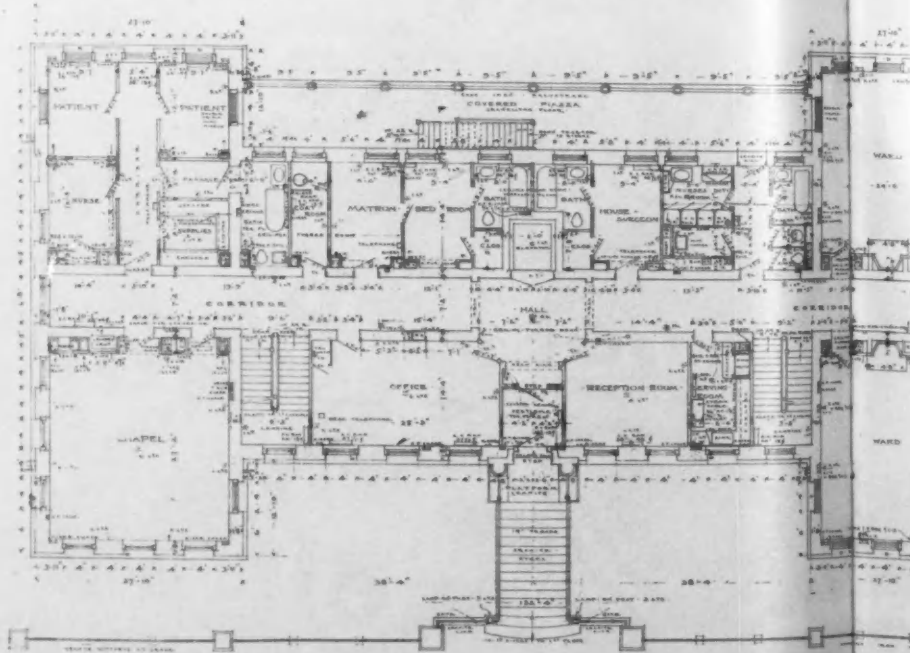
PUBLIC LIBRARY, CAMDEN, N. J.
HERBERT D. HALE AND HENRY G. MORSE, JR., ASSOCIATE ARCHITECTS.



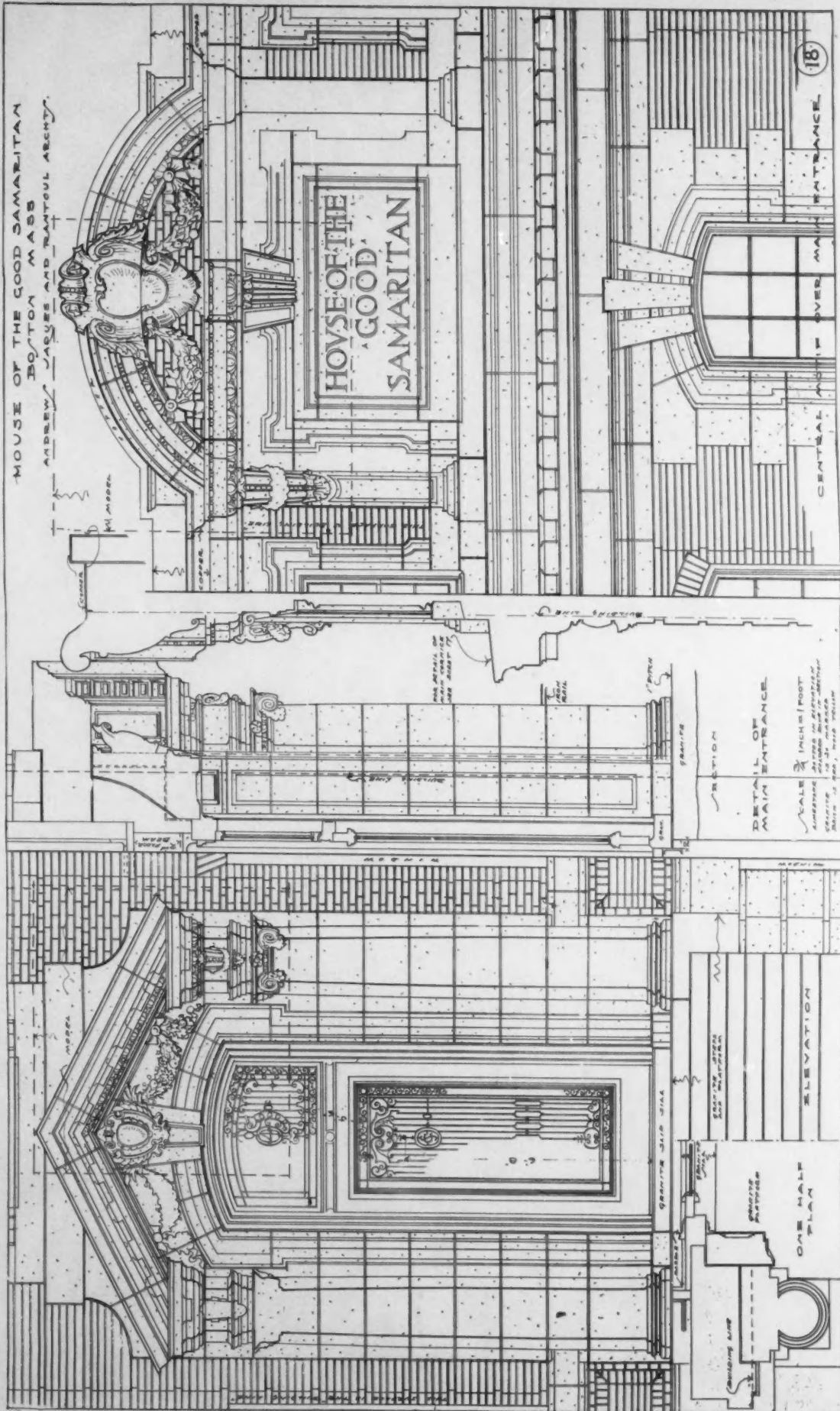
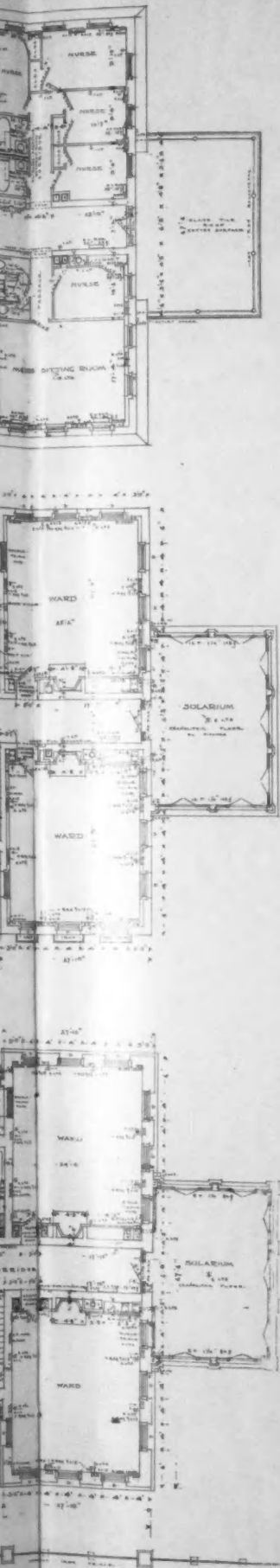
THIRD FLOOR PLAN,



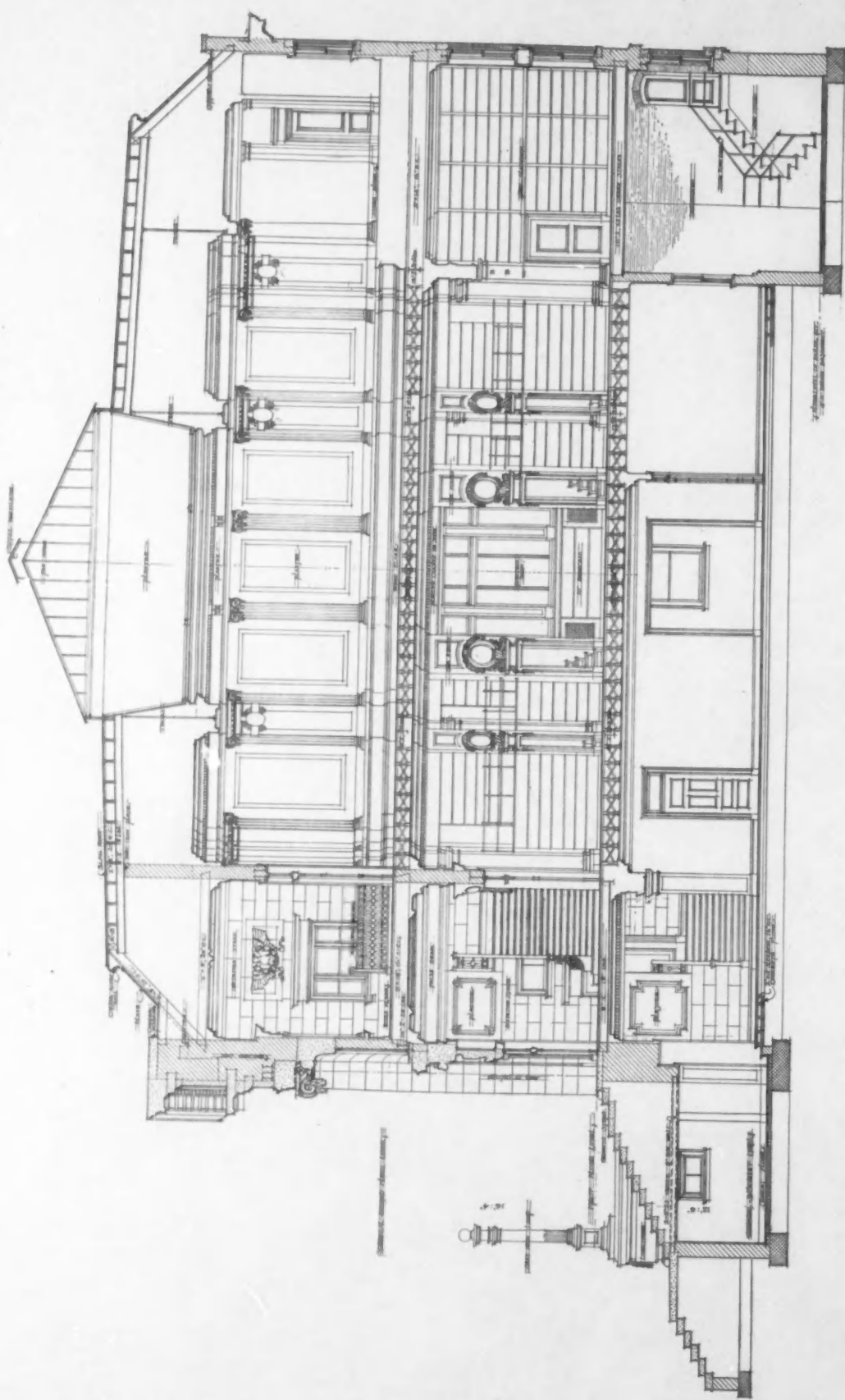
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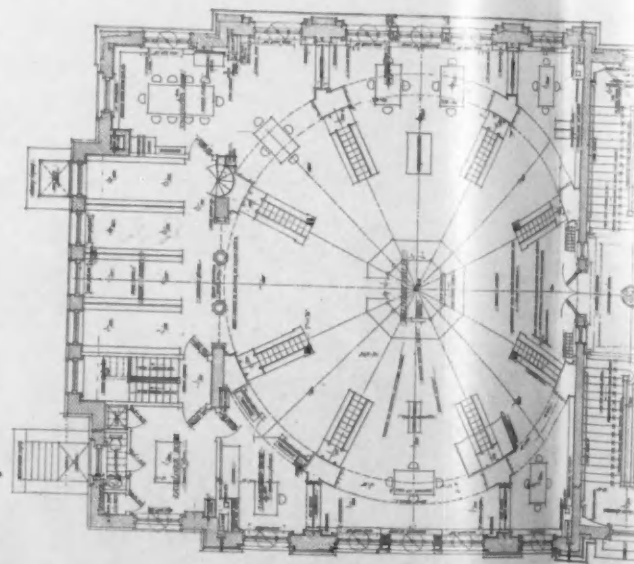
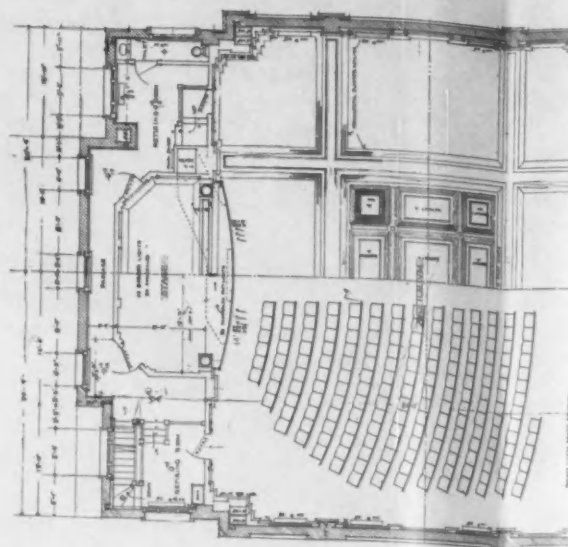
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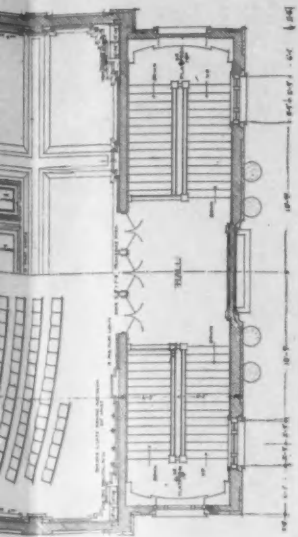


DETAILS OF FRONT ELEVATION.
HOUSE OF THE GOOD SAMARITAN, BOSTON, MASS.
ANDREWS, JAKES & RANTOUL, ARCHITECTS.

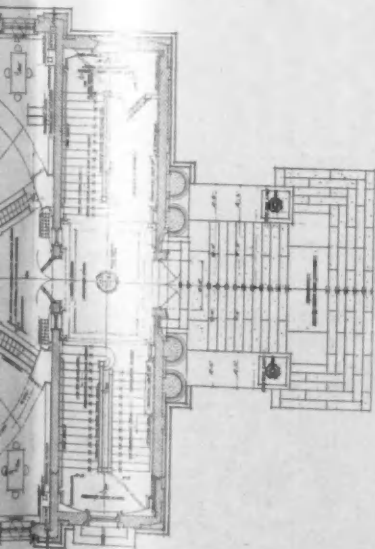


LONGITUDINAL SECTION.

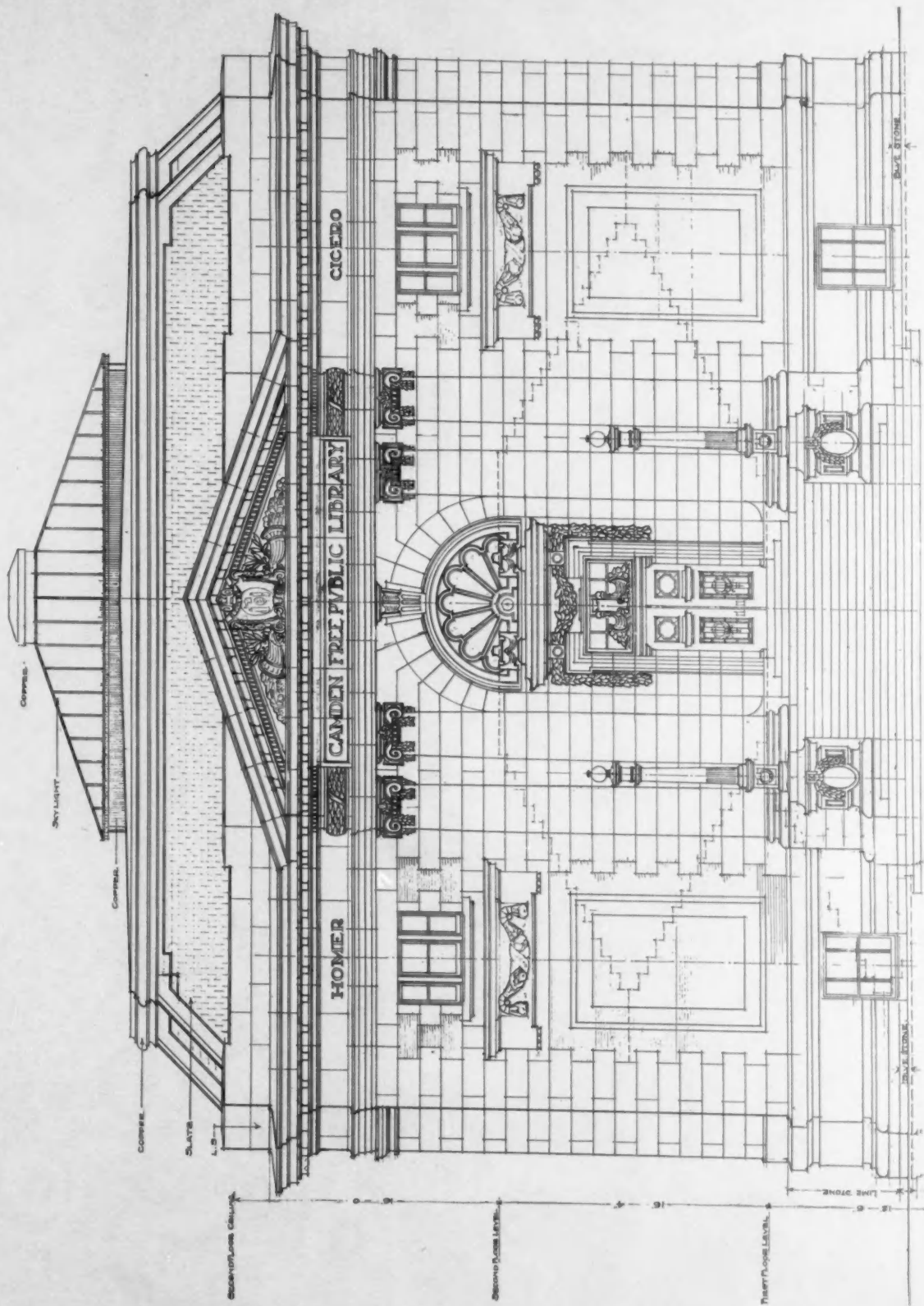




SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



FRONT ELEVATION.
PUBLIC LIBRARY, CAMDEN, N. J.
HERBERT D. HALE AND HENRY G. MORSE, JR., ASSOCIATE ARCHITECTS.



SOUTH ELEVATION



WEST ELEVATION

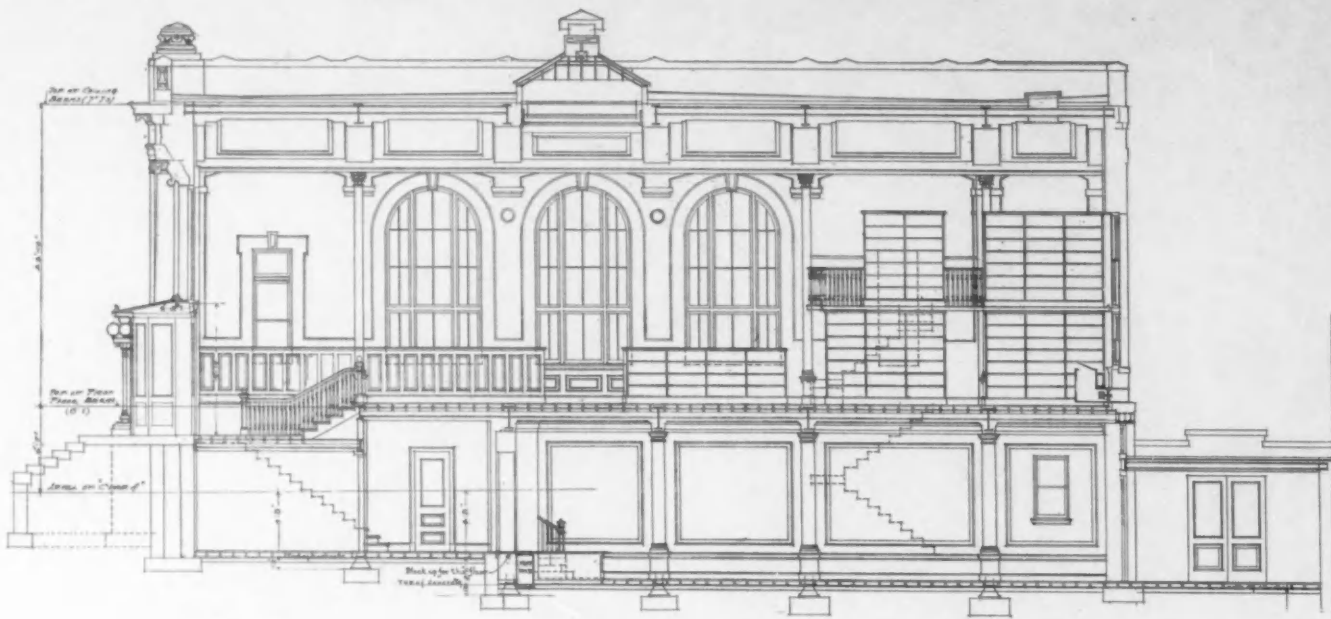
ELEVATIONS, CHAPTER HOUSE, CORN
GEORGE R. DEAN, A



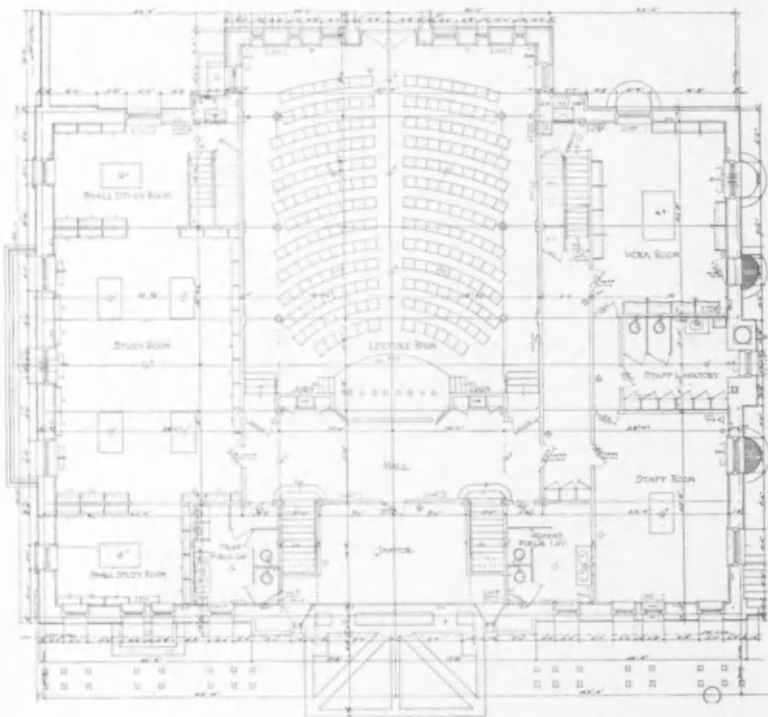
SOUTH ELEVATION.



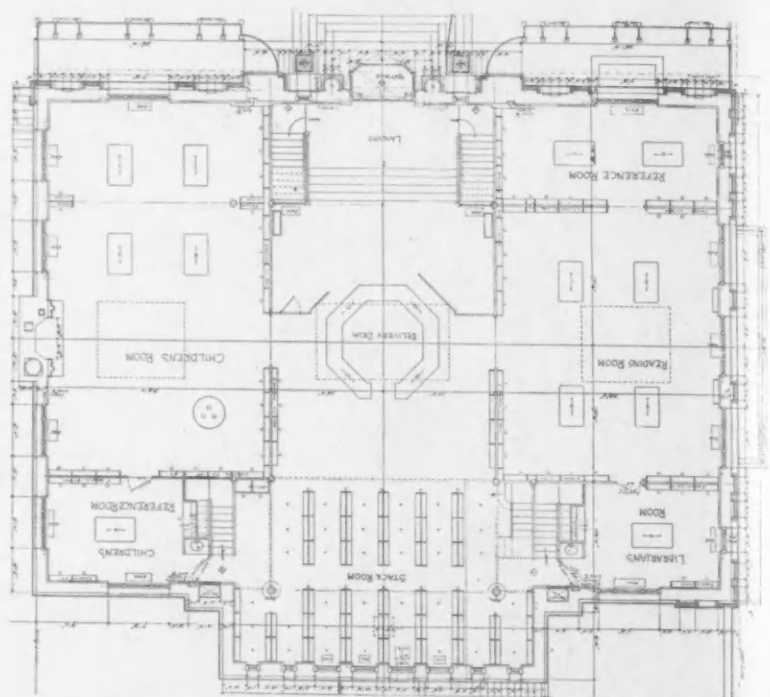
EAST ELEVATION



LONGITUDINAL SECTION.



BASEMENT PLAN.



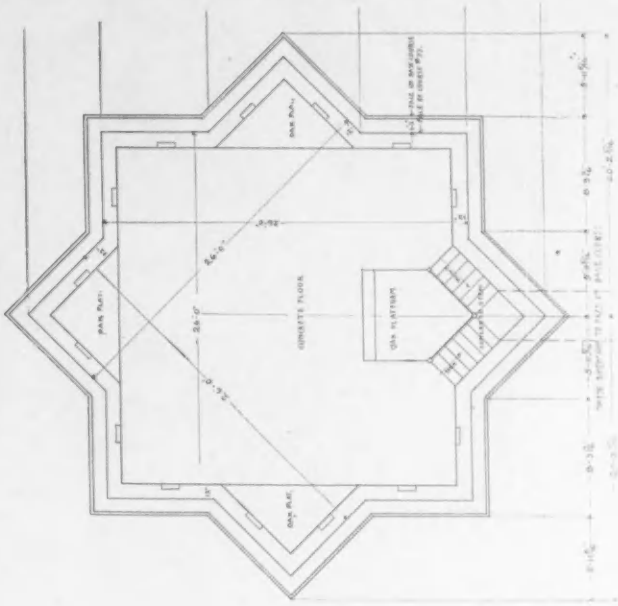
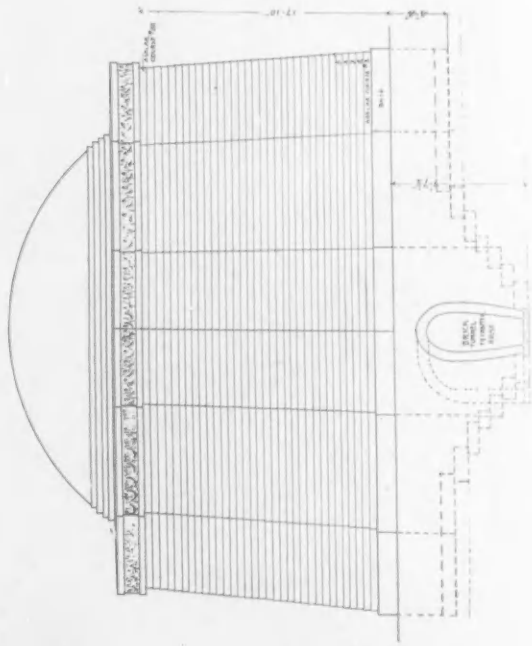
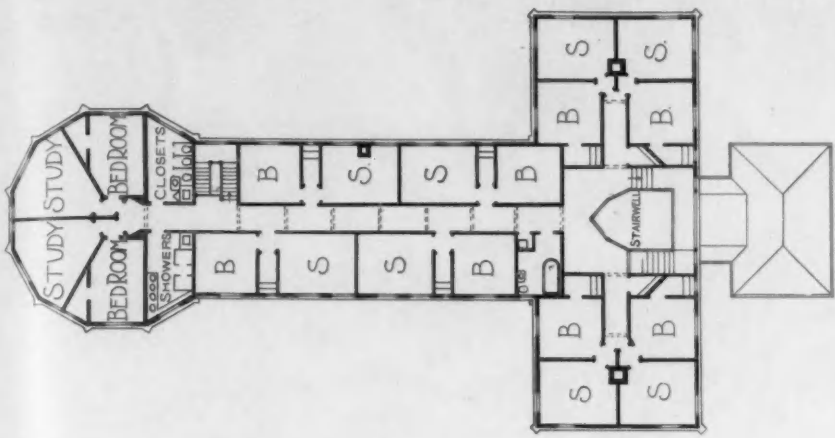
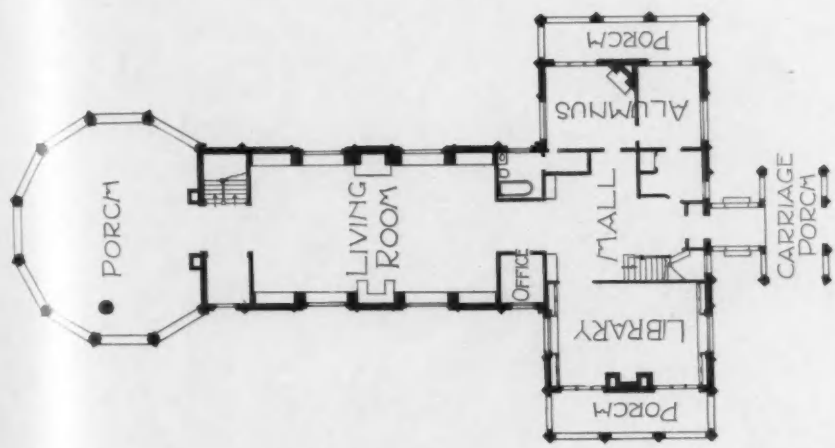
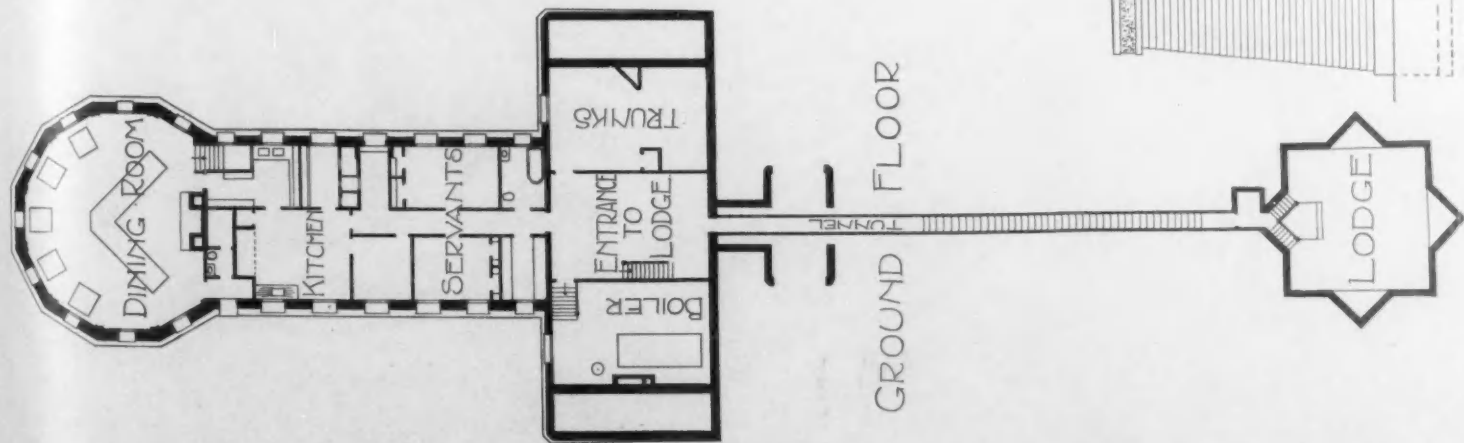
FIRST FLOOR PLAN.



FRONT ELEVATION.

CARROLL PARK BRANCH, CARNEGIE LIBRARY, NEW YORK CITY.

WILLIAM B. TUBBY & BRO., ARCHITECTS.



FLOOR PLANS CHAPTER HOUSE, AND ELEVATION AND PLAN OF LODGE, CORNELL UNIVERSITY, ITHACA, N. Y.
GEORGE R. DEAN, ARCHT.